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American Actor Series

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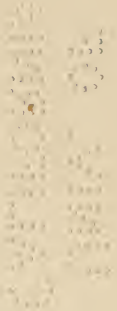

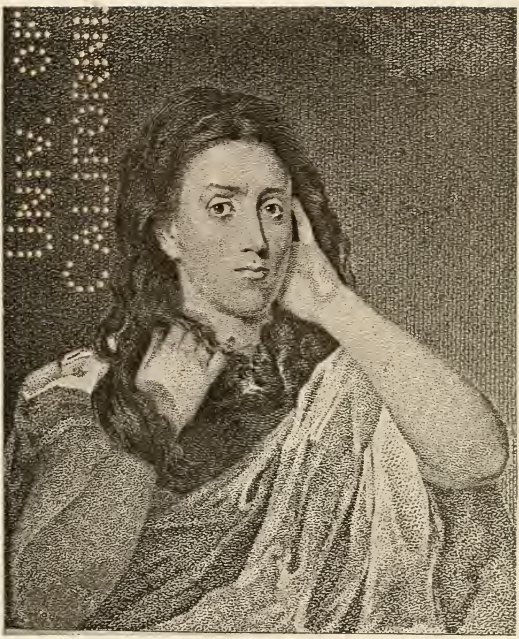

AMERICAN ACTOR SERIES

MRS. DUFF

BY

JOSEPH N. IRELAND

With Illustrations

BOSTON
JAMES R. OSGOOD AND COMPANY
1882

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Look up, my masters, we have lost a star!

. . . . .

I looked . . . the star was gone,
And nothing marked in heaven where she had shone.

. . . . .

She shall not pass without her requiem.

. . . . .

She, lost gem,
Shall be remembered; though she sought not fame,
It shall be busy with her beauteous name.

JEAN INGELOW.

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INTRODUCTORY.

If it be due to pre-eminent merit, guided and glorified by the highest histrionic genius, that its career should be held in remembrance and its fame perpetuated by a record more permanent and accessible than the mere newspaper notices of the day, then a debt has long been owing to the memory of Mrs. Duff, which all the resources of her present biographer, however faithfully applied, will be quite inadequate to discharge.

Acknowledged without dispute for many years as the first tragic actress of our stage, it is certain that she had never been equalled by any predecessor, and very doubtful if she has been surpassed, even by a Rachel or a Ristori, among those who have succeeded her.

She was endowed by nature with every mental faculty and every physical requisite for pure tragedy; and in that distinct line, and in that line only, education and experience raised her (in the opinion of the writer) to the highest rank ever attained on the stage of America. She possessed a person of more than medium height, and of the most perfect symmetry, — not so commanding, perhaps, as that of Mrs. Siddons,

but far more available, in her maturer years, for the youthful heroines of the drama, and far more graceful and pleasing to the eye than Miss Cushman ever possessed. Her face, called beautiful in her girlhood, throughout life was irradiated by eyes of the darkest hue and most speaking intelligence. The varying expression of her features has never been surpassed; while her voice was as soft and musical, in its quiet tones, as (we are told) was that of Mrs. Cibber, — wild and plaintive in its ejaculations of distraction and despair, yet resonant and thrilling in its forceful utterances. It was admirably adapted to the sorrows of the rustic heroines of domestic life — such as *Annette* in "The Maid and Magpie," or *Mary* in "The Innkeeper's Daughter" — as well as to the touching and exquisitely natural madness of *Ophelia*, the stormy grief of *Constance*, the grander suffering of *Lady Macbeth*, and the very tempest and whirlwind of contending passion embodied in her unrivalled *Hermione*.

Unfortunately for Mrs. Duff's reputation in New York, she attained distinction and popularity in Boston and Philadelphia before being introduced to the stage of the Metropolis. New York, like London, can sometimes be jealous of her sister cities, and does not like to be called upon to worship the idol of another and a smaller place; and, therefore, although critical judgment pronounced her worthy of the highest praise, the public — with honorable exceptions — finding that she bore no foreign endorsement, looked upon her simply as the favorite of a provincial town, and did not greet her advent with that general and enthusiastic welcome she

so well deserved. The few who saw her were charmed with her personations, but fashion could not be induced to interest itself in her behalf, or to crowd the house when her name was first announced. She was heartily applauded but not numerously followed; and, although she finally won her way to every heart, she never became an attraction powerful enough to secure a permanent engagement in New York's leading theatre.

Pronounced by the elder Booth to be the best actress in the world; rebuked by the elder Kean for attracting from him his proper share of the night's applause; complimented by Cooper and Forrest as the most desirable coadjutress with whom they had ever been associated; playing with the elder Conway to be proclaimed his superior; acknowledged openly before Judge Irving, in the New York Court of Common Pleas, by William M. Price (an eminent lawyer, and brother of Stephen Price, the lessee of the old Park Theatre,) to be "*the most distinguished actress in this or any other country;*" honored by Horace Greeley's printed opinion that her *Lady Macbeth* has never since been equalled; and sustained by the criticisms of the entire press of the Union, — Mrs. Duff possessed higher testimonials of ability than have ever been awarded to any other actress on the American stage; and these have been reinforced by the testimony of that glorious artist and thoroughly competent judge, John Gilbert, who at the present day asserts that she was, without exception, the most exquisite tragic actress he ever saw.

Except as her professional duties required her appearance before the public, she shunned the gaze of the outer world, and in rural retirement sought enjoyment congenial to her taste. Her hours of leisure were consecrated to the care and instruction of her numerous children, and her devotion to them and to her husband was the constant theme of remark and admiration among her personal friends.

Retiring from public life ere age had dimmed her marvellous powers, abjuring the Roman Church, in which she had been educated, and devoting herself earnestly and faithfully to the service of the Methodist Communion in a distant section of our country, Mrs. Duff successfully eluded all intercourse with those who would have addressed her as an actress, and at last sunk into the grave, unknown to her old friends and associates who, with affectionate regard, would proudly though mournfully have laid her down in honor to her last repose.

The few memorials of her private and professional life that have reached the writer are of so interesting a character that he places them on record for the benefit of the reader of theatrical biography, in the endeavor to preserve green and fresh the name and the memory of one who was certainly the most intellectual and accomplished actress of her day.

MRS. DUFF.

1794–1809.

Attached to the Dublin Theatre in the year 1809, in the capacity of dancers, were three young and lovely girls bearing the name of Dyke. Of their previous history little is known. They were not (as frequently has been asserted) natives of Ireland, but daughters of an English gentleman who held a position in the service of the East India Company; and they were all born in London, the eldest, our heroine, Mary, in the year 1794. Their father died abroad, leaving them a scanty heritage, and under the supervision of their mother they were prepared for the commencement of a stage career by the celebrated D'Egville, ballet-master of the King's Theatre, London.

Their first public essay appears to have been made on the boards of the Dublin Theatre, where their singular grace, beauty, and modesty attracted immediate attention and admiration.

It was the fashion of the time at Kilkenny for gentleman amateurs to give annual public performances for the benefit of the poor of the city; and it was on one of these occasions, when the assistance of professional

ladies from Dublin was invoked, that Moore, the Irish poet, was introduced to Mary Dyke, and immediately found himself passionately in love with her. We have not seen a programme of this performance in which Miss Mary Dyke took part; but one for the succeeding year dated Monday, Oct. 1, 1810, after she had departed for America, now lies before us. It contains the names of her sisters and announces the tragedy of "Coriolanus," with Mr. Becher, afterwards Sir William Wrixon Becher, and husband of the celebrated Miss O'Neill, as *Coriolanus;* Mr. George Ponsonby as *Menenius;* Lieutenant Walker, R. N., as *Sicinius;* Mr. R. Power as *Tullus Aufidius;* Miss Walstein, the reigning favorite of Dublin, as *Virgilia;* Miss Locke as *Volumnia;* Miss Elizabeth Dyke as *Valeria;* and Miss Ann Dyke as *Servilia.* In the afterpiece of "Fortune's Frolic" Moore himself personated *Robin Roughhead,* and Miss E. Dyke, *Nancy.* It may be mentioned that at this time Moore, having been disappointed in his hopes of obtaining the eldest of the family, had transferred his affections to Elizabeth Dyke, the second sister, whom he soon after married. How far Mary Dyke may have encouraged Moore's addresses cannot now be ascertained; but it is certain that she rejected his offers of marriage, — a circumstance that gave rise to the composition of the celebrated song herewith annexed.

Mary, I believed thee true,
And I was blessed in thus believing;
But now I mourn that e'er I knew
A girl so fair and so deceiving, —
Fare thee well!

Few have ever loved like me, —
  Yes, I have loved thee too sincerely!
And few have e'er deceived like thee, —
  Alas! deceived me too severely.

Fare thee well! yet think awhile
  On one whose bosom bleeds to doubt thee,—
Who now would rather trust that smile
  And die with thee than live without thee.

Fare thee well! I'll think of thee;
  Thou leav'st me many a bitter token;
For see, distracting woman, see,
  My peace is gone, my heart is broken! —
    Fare thee well!

Moore was a man of the world, accustomed to the society of ladies both in Dublin and London; and there must have been something extremely fascinating about these young girls, scarcely half his own age, to have induced him to make them successively proposals of marriage. He appears to have been throughout life devotedly attached to his wife, who proved to be a most amiable and domestic woman; and he never omits an opportunity in his "Diary and Letters" to speak of her in terms of the highest admiration. His Diary, which is said to have been carefully prepared by himself for posthumous publication, contains no allusion to the first-loved sister, however; and a letter from the Right Honorable Earl Russell, who acted as its editor, assures us that he has no remembrance of her name occurring in any of his papers, although Mrs. Moore in her letters makes frequent allusion to the Dyke family. The latter may be dismissed from further

consideration here, with the remark that Ann Dyke, the youngest sister, married William Murray, who was the brother of Mrs. Henry Siddons, and for thirty years manager of the Theatre Royal, Edinburgh. Mrs. Murray, like her elder sisters, was noted for her beauty and accomplishments, but unfortunately she died soon after her marriage.

1810–1812.

The cause of Mary Dyke's rejection of Moore was soon discovered in an attachment she had formed for John R. Duff, a young actor connected with the Dublin Theatre, who has been described as an Apollo in person and as a Crichton in accomplishments. He had been a classmate of Moore in Trinity College, and was intended for the practice of law, but he was fascinated by the allurements of the stage, and finally became an actor by profession. Showing promise of distinction, he was recommended by Cooper the tragedian, who saw him in Dublin, to Messrs. Powell and Dickson of the Boston Theatre, by whom he was immediately engaged. Having married Mary Dyke before she had completed her sixteenth year, he embarked with her for America, and made his first appearance at the old Federal Street Theatre in Boston, Nov. 2, 1810, as *Octavian* in the play of "The Mountaineers," and as *Baron Willinghurst* in the musical farce called "Of Age To-morrow." The critics of the day stated that high expectations had been formed of his abilities, and that those expectations were, without exception, fully realized. His second appearance was

made in the characters of *Gossamer* and *Jeremy Didler*, in which his success was even more pronounced. These were followed by *Young Norval*, *Belcour* in the "West Indian," *George Barnwell*, *Tekeli*, *Tangent*, *Werter*, and on the 30th by *Hamlet*, — the last eliciting the following comments from the *Boston Gazette*: —

"The *Hamlet* of Mr. Duff, though in many parts, particularly the Closet scene, remarkably well performed, will not be ranked among the characters in which he is destined to make a shining figure. His forte is genteel and sprightly comedy; or, if he puts on the buskin, it should be to impersonate the lighter kind of impassioned heroes."

A subsequent performance of the character drew forth the following from the *Boston Centinel*: —

"We were much pleased with the personation of *Hamlet* by Mr. Duff, and we do not hesitate to say that in some of the scenes — and those of no ordinary grade of difficulty — he has never been excelled on the Boston boards."

Whatever difference of opinion may have existed as to his merit in particular parts, he soon became the acknowledged favorite of the Boston public, and for many years retained their highest esteem. The maturer judgment of his critics awarded him his greenest laurels for his successes in light comedy; but he was an actor of extraordinary versatility, unequalled on our stage save by Hodgkinson, and surpassed in London only by Elliston, whom he is said to have resembled more closely than any other actor.

For imperative reasons Mrs. Duff's début was de-

ferred until the 31st of December, 1810, when she first attempted, on any stage, the personation of Shakespeare's most difficult character of *Juliet*. The cast of the tragedy on this occasion may be not without interest, and is therefore given in full: —

Romeo	Mr. Duff.
Mercutio	Mr. Bernard.
Tybalt	Mr. Darley.
Paris	Mr. Vaughan.
Benvolio	Mr. Robertson.
Capulet	Mr. Barnes.
Friar Laurence	Mr. Drake.
Friar John	Mr. Graham.
Peter	Mr. Entwistle.
Apothecary	Mr. Fisher.
Balthazar	Mr. Henry.
Page	Miss Worrall.
Lady Capulet	Mrs. Drake.
Nurse	Mrs. Barnes.
Juliet	Mrs. Duff.

Bernard was the celebrated and favorite English comedian whose "Retrospections" have furnished so much entertainment to all readers of theatrical books; Darley was the handsome father of our modern artist of the name, but his talents were more conspicuous in the vocal than the tragic line; Mr. and Mrs. Drake were the grandparents of the since distinguished Julia Dean; Entwistle was a newly arrived and very popular comedian; Mr. Henry was the father of the beautiful Mrs. George Barrett; but Mr. and Mrs. Barnes were *not* Mr. and Mrs. John Barnes, the special favorites of New York, who did not arrive in America until 1816.

Mrs. Duff's first representation of *Juliet*, a character in which she afterwards became famous, was not a failure — neither was it a brilliant success. Mr. Clapp writes: "A more beautiful woman had not trod the stage, and so far as the making-up and *personnel* were concerned, a more attractive *Juliet* had never appeared, but the 'spirit' seemed wanting. Her style was indifferent, and she lacked both conception and power." It must be remembered that Mrs. Duff was then but sixteen years of age, and that experienced critics have asserted that no woman is competent to play *Juliet* till she is too old to look the part. The contrast between the earlier and latter portions of the character is so great that few juvenile artists are enabled to blend harmoniously the two extremes. Her next appearance was on the 3d of January, 1811, when she played *Lady Anne* to the *Richard III.* of no less an actor than George Frederick Cooke, the greatest tragedian who had then trod our stage, — following it with *Lady Rodolpha Lumbercourt* to the veteran's *Sir Pertinax MacSycophant*, *Charlotte* to his *Sir Archy MacSarcasm*, and *Lady Percy* to his *Falstaff*. She was cast for many important second characters in the plays that were presented, and a few leading ones, — among others *Miranda* to her husband's *Marplot* in "The Busy Body," and *Eliza Ratcliff* to Bernard's excellent representation of *Sheva*, in "The Jew." She also appeared as the heroines of the two serious pantomimes of "Oscar and Malvina" and "Brazen Mask" — very popular entertainments in their day; and the grace and expressiveness of her pantomimic action met with the highest commendation.

On the 29th of April, 1811, occurred the first benefit in America of Mr. and Mrs. Duff, the bill for which is produced entire: —

THE HONEYMOON.

Duke Aranza	Mr. Duff.
Rolando	Mr. Robertson.
Count Montalban	Mr. Vaughan.
Balthazar	Mr. Drake.
Jacques	Mr. Entwistle.
Lampedo	Mr. Dickinson.
Lopez	Mr. Roberts.
Juliana	Mrs. Powell.
Volante	Mrs. Doige.
Zamora	Mrs. Duff.
Hostess	Mrs. Barnes.

RECITATION, Collins's "Ode on the Passions," by Mrs. Duff, with appropriate music and action.

A *Pas Seul*, by Mrs. Duff.

A *Pas de Deux* from "Oscar and Malvina," by Mrs. Duff and Mr. Fisher.

To conclude with

THREE AND THE DEUCE.

Pertinax, Percival, and Peregrine Single	Mr. Duff.
Justice Touchit	Mr. Drake.
McFloggan	Mr. Bernard.
Humphrey Grizzle	Mr. Entwistle.
Frank Woodbin	Mr. Fisher.
Monsieur Renard	Mr. Darley.
Pinch	Mr. Stockwell.
Cramp	Mr. Graham.
Emily	Mrs. Doige.
Phœbe	Mrs. Darley.
Taffline	Mrs. Graupner.

In the last named piece Mr. Duff made a most extraordinary hit, and his representation of the *Three Singles*, became his most popular effort. We know of his performing them more than eighty times, and he doubtless gave many repetitions of which we have no record. To those who knew Mrs. Duff only in after years, the idea of her executing a *pas seul* and other dances, as a benefit attraction, must seem ludicrously strange ; yet it would appear that in ballet and pantomime (the latter was very different in plot and construction from those at present in vogue) she had made her strongest impression on the Boston audience, while to her husband were assigned all the laurels of the legitimate drama.

With one or two more characters, especially that of *Victoria* in Mrs. Cowley's "Bold Stroke for a Husband," Mrs. Duff ended her first season in America. In July the Boston company made its annual migration to Providence, R. I., and here she found a wider sphere for the exercise of her talents. The lovely and winning Mrs. Darley, the late leading "juvenile lady," having retired from the ranks, Mrs. Duff succeeded to most of her characters. She here first played *Ophelia* to her husband's *Hamlet*, *Statira* to his *Alexander the Great*, and *Charlotte* to his *Werter*. She repeated *Juliet* with more success, and on the 31st of July made a marked hit as *Morgiana* in the "Forty Thieves," her trained skill as a dancer lending a great and hitherto unknown elegance to the part. On the 7th of August she first essayed *Desdemona* (Mr. Duff playing *Othello*), and on the 12th made her first attempt as *Jane Shore*,

which, in after-life, was thought by many to be her best performance. During the season, which extended to the 27th of September, she also personated, for the first time, *Edmond* in the favorite melodrama of "The Blind Boy," *Lady Trueman* in Addison's old comedy of "The Drummer," *Cora* in "Pizarro" (in which her efforts met with much applause), *Marianne* in "The Dramatist," *Lady Priory* in "Wives As They Were," and *Grace Gaylove* in "The Review." She and her husband also appeared as the heroine and hero of a now entirely forgotten play by John Howard Payne, entitled "Mazeppa, the Hetman of the Ukraine," a very different production from the more modern drama of the same name. Her youth, beauty, simplicity of manner, melodious voice, and faithful earnestness of endeavor during this season established her as a favorite in Providence, and throughout her whole career she was ever there a welcome visitor.

Her second season in Boston commenced on the 14th of October, 1811, with her performance of the light-hearted *Emily* to her husband's *Gossamer* in Reynolds's "Laugh When You Can," a character she soon after exchanged for the matronly and sorrowing *Mrs. Mortimer* in the same comedy. She next appeared as the innocent and interesting *Orilla* in Dimond's "Adrian and Orilla, or a Mother's Vengeance." On the 20th of November she made a decided impression in her first really original character, that of the devoted daughter, *Alexina*, in Reynolds's play of "The Exile," then first performed in Boston, where it was represented many times. She also repeated her charming perform-

ance of *Morgiana* with increased effect. In the succeeding months she again supported Mr. Cooke during his engagements, and appeared for the first time as *Leonora* to his *Zanga* in Dr. Young's tragedy of "The Revenge." On the 10th of February, 1812, she played *Ophelia* to the *Hamlet* of John Howard Payne, then in the height of his popularity; and, soon after, *Sigismonda* to his *Tancred* in Thomson's not very successful tragedy of "Tancred and Sigismonda." Illness then for a fortnight detained her from her duties, but on the 28th she reappeared as *Cinderella* in the ballet pantomime of that name; a part which was "elegantly represented," according to the Boston papers, and repeated for six successive nights, — a most prosperous run for those days.

Mr. Duff now made a journey to Philadelphia and opened there as *Macbeth* and *Jeremy Diddler* to a house of one hundred and twenty-three dollars, which was followed by a continuous increase of receipts until his benefit night, when they exceeded eleven hundred dollars. His performances gave entire satisfaction and the press was unanimous in the wish that he might soon form a component part of the Philadelphia Theatre. On his return to Boston he was announced as *Daran* to Mrs. Duff's *Alexina* in "The Exile." The Gazette, in noticing his reappearance, remarked that he had been eminently successful in Philadelphia, and asserted that he possessed a versatility of talent not to be found in any other actor on this side of the Atlantic. On the 30th of March, Morton's unfortunate failure, "The Knight of Snowdoun" (from Scott's "Lady of

the Lake") was first played in Boston, — Mr. Duff performing *Roderick Dhu* (a character which in Eyre's subsequent version of the poem he made for years exclusively his own) and Mrs. Duff, *Ellen Douglas*.

For their joint benefit on the 20th of April Mr. Duff appeared as *Leon* in "Rule a Wife and Have a Wife," as *Sylvester Daggerwood*, and as *Looney McTwolter* in "The Review"; while Mrs. Duff's name is set down only for *Grace Gaylove* in the farce, even the attraction of her dancing being omitted. She was however called on to execute a *pas seul* for stately Mrs. Powell's benefit on the 4th of May, on which night she closed her second dramatic season in Boston, in the interesting character of *Rose Sidney* in Morton's comedy of "Secrets Worth Knowing."

Mr. and Mrs. Duff now joined the company of Messrs. Warren and Wood, of the Philadelphia and Baltimore Theatres, in whose service they remained permanently for five years. Mr. Duff made his début in Baltimore, May 20, 1812, as *Macbeth* and *Jeremy Diddler*, the same characters in which he first presented himself at Philadelphia, and with the same success. Mrs. Duff's first appearance in Baltimore was as *Zamora* in "The Honeymoon." On their benefit night she appeared as *Malvina* in "Oscar and Malvina," Mr. Duff personating *Carrol* in that piece, as well as the *Three Singles* and *Sylvester Daggerwood*.

They next visited Washington where the prospect of a successful season was clouded by the declaration of war against Great Britain. From June 16 to August 10, however, they were constantly employed

in leading parts, and on their benefit night Mr. Duff appeared as *Rolla* and *Petruchio*, and Mrs. Duff as *Cora*.

The company opened in Philadelphia in the following September, with Mr. Duff as *Octavian* and *Jeremy Diddler*, and on the 3d of October Mrs. Duff made her first appearance there as *Angela* in "The Castle Spectre." Mr. W. B. Wood says: "At this time she was very pretty, but so tame and indolent as to give no hope of the improvement we afterwards witnessed. Mr. Duff's salary was six guineas a week,* and he often played, on his sole attraction, to houses of seven or eight hundred dollars, and brought more positive profit to the house in two years than any star who visited us. His benefit, for which he performed *Coriolanus*, brought fifteen hundred and seventy-four dollars, which greatly exceeds most of Cooke's, Kean's, or Mathews's. For his wife's benefit he personated *Richard III.* (in imitation of and precisely after the manner of Cooke) to Mrs. Duff's *Lady Anne*, the receipts being nine hundred and forty-nine dollars."

* Mr. J. T. Buckingham, in the *Boston Polyanthos* for March, 1812, says that Mr. Duff's successful exertions in Philadelphia "have secured him an engagement there for the next season, with a salary of fifty-six dollars a week." This probably was the joint salary of himself and wife. Small, indeed, compared with terms of the present day, but liberal for the time. Mr. Thomas Barry, well known in Boston, assured the writer that in 1827 when "leading man" in the Park Theatre, New York, his salary was but five pounds a week, until he assumed the duties of stage management.

1813–1816.

On the 1st of January, 1813, Mr. Duff appeared as *Marmion* in J. N. Barker's spirited adaptation of Scott's poem, then first placed upon the stage. He met with great success in this character, in which his portrait was painted by Neagle and engraved by A. B. Durand. Mrs. Duff represented *Clara de Clare* efficiently. She as yet had developed but little force, and her most successful representations were confined to characters requiring loveliness of person, with expressive simplicity and pathetic tenderness of delineation, like *Jessy Oatland*, *Mary Thornberry*, and *Emily Worthington*, in which she was very favorably received.

During their residence in Philadelphia Mrs. Mason (afterwards Mrs. Entwistle) was deservedly the favorite and principal comedienne, and Mrs. W. B. Wood the leading tragic actress. As Mr. Wood looked upon his wife as the only lady required for the tragic department, and as Mrs. Duff had little mirthfulness or gayety in her composition, her chances for prominent characters were very few; nevertheless, she was occasionally entrusted with *Ophelia* and *Cordelia*, as well as *Lady Percy*, *Lady Anne*, *Floranthe*, and a few others. She also played *Edmond* in "The Blind Boy" and *Julio* in "Deaf and Dumb," characters of which Mrs. Charles Kemble was the celebrated original in London, and the latter of which was last played in New York by the fascinating Mademoiselle Celeste. Mrs. Duff's beautiful figure enhanced the charm of her acting as boys and pages, in which line she soon became an

acknowledged favorite. Mr. Duff however was the main attraction, and his excellent performances as *The Ethiop*, *Marmion*, *Roderick Dhu*, *Abœllino*, *Tekeli*, and other striking melodramatic heroes, added to his high reputation as well as to the treasury of the theatre.

A grand array of histrionic talent was congregated in Philadelphia at this period. Duff and Wood were the leading favorites in the highest departments. Warren, father of the William Warren of to-day, was the most perfect "old man" of comedy or tragedy then known in America; and Jefferson (grandfather of the present Jefferson), a most distinguished comedian, was at home in every branch of humor. Francis was an excellent "second comic old man" and an efficient director of the ballet, and his wife was the best "old woman" and "chambermaid" of that time. "Gentleman" George Barrett was there in all the freshness of his youth and almost in all the maturity of his excellence, the eloquent Cone (afterwards a Baptist clergyman, and grandfather of the present Kate Claxton), Blissett (the most admirable of all artists in small comedy or French parts), Mrs. Wood, Mrs. Mason, Mrs. Barrett, Sr., Mrs. Jefferson, Mrs. W. Green (formerly the lovely Miss Willems, whose only daughter was burned in the Richmond Theatre in 1811), our own fair heroine, and a numerous corps of secondary rank, formed a company stronger in every department than either New York or Boston could boast.

In calling attention to Mr. Duff's benefit in 1813, the *Philadelphia Aurora* said: "Never have we seen

such variety and contrast of character, united with so much excellence in all, as we have seen in the performances of Mr. Duff. Never do we recollect so great a loss, as that of the drama in the death of Cooke, so immediately and so admirably compensated. It is not indeed Cooke, nor Cooke's cast of manner and personification, but it is another planet in a larger orbit, and so incomparable in what he does that pleasure and applause are invariably associated with his appearance."

1817.

Mr. and Mrs. Duff continued with the Philadelphia managers until July 1817, ever attractive and in receipt of liberal benefits. During their long engagement they occasionally appeared in the same plays with the celebrated Mrs. Whitelock (sister of Mrs. Siddons), Mr. Holman and daughter (afterwards Mrs. Gilfert), Mr. Cooper, the distinguished amateur Gouverneur Bibby, and other prominent performers.

During occasional vacations Mr. Duff revisited Providence on a starring engagement, and also presented himself with success for the first time to the audiences of New York and Albany.

Mr. and Mrs. Duff now rejoined the Boston Company, the former becoming associated in its management with Messrs. Powell and Dickson. In a preliminary season at Providence Mrs. Duff made her first appearance in five years, Sept. 1, 1817, as *Rosalie Somers*, the once interesting (but now called insipid) heroine of Morton's comedy of "Town and Country."

On the 6th of October the Boston Theatre reopened with "The School for Scandal," in which appeared Mr. and Mrs. Frederick Brown, Mr. and Mrs. S. Wheatley, Mr. and Mrs. Drummond, Mrs. Barnes, and Messrs. Bernard, W. Green, Hughes, Bray, Pelby, and Dykes.

Frederick Brown's position at this time was so good that he very unwillingly played second even to Cooper or Wallack. His wife, a sister of Mrs. Charles Kemble, was an excellent actress of *soubrettes*, and was popular in a wide range of comic characters. The beautiful Mrs. Drummond, later Mrs. George Barrett, became a great favorite throughout the entire Union, and Mr. Pelby, whose name now stood opposite to old *Rowley*, was in after years to play *Hamlet*, *Bertram*, and *Pescara* with general acceptance. Mr. Hughes afterward became the husband of the lady so well remembered, as the companion of Burton, in *Mrs. Toodles* and *Lady Sowerby Creamly*. Mrs. S. Wheatley, once known as Mrs. Williams, was the *Lady Teazle* of the evening and the "leading high comedy" actress of the company, but was not Mrs. Sarah Wheatley, wife of Frederick Wheatley, who was so long the peerless "old lady" of New York, with whom she has often been confounded.

Mr. Duff opened on the 9th in "Macbeth," and on the 10th Mrs. Duff made her first appearance as *Rosalie Somers*. Her improvement was at once noticed, and she was now pronounced as interesting as an actress as she always had been as a woman. Her powerful and harmonious voice was highly praised, and its modulated tones of tenderness and pathos were said to be very effective.

1818–1823.

In February, 1818, Mrs. Duff presented a perfect picture of Shakespeare's *Juliet*, her *Romeo* being the then elegant and universally admired Cooper. Her improvement here was great and wonderful. She had all the loveliness and innocence of youth, the fervor and force of passion, the ecstacy of joy, and the agony of grief, terror, and despair, combined in her most harmonious and powerfully developed personation. In March she played *Jane Shore*, the cruelly tried *Julia* in Sheridan's "Rivals" (a character once performed by Mrs. Siddons, but now disliked of all actresses, and entirely eliminated from Mr. Jefferson's late elegant revival of the comedy), *Statira*, *Orasmyn* the boy in the romance of "The Ethiop;" and for her benefit, *Cora* in "Pizarro" and *Irene* in "Blue Beard." In Philadelphia she had played the *Princess* in the Eastern tale of "Aladdin." She here portrayed for a succession of nights the roguish young scamp himself.

In August, at Providence, she first attempted the shrewish *Juliana* in Tobin's "Honeymoon," a part which reverted to Mrs. Powell on the opening of the Boston Theatre in September. In October she made a hit as *Myrtillo* the dumb boy in "The Broken Sword," and on the 30th of November, on the elder James W. Wallack's first appearance in Boston in his favorite part of *Rolla*, her *Cora* materially added to the brilliancy of his success. She also enacted *Desdemona* to his *Othello*, and *Ophelia* to his *Hamlet*. *Morgiana* was frequently repeated. In the new melo-

drama of "Maid and Magpie" she made a powerful impression as *Annette*, and in the novelty "The Falls of Clyde" she personated *Ellen Enfield* seven times, — an unusual run for the period. A more extraordinary effort of hers, if the music of the part was given, is recorded on the 17th of February, 1819, when she played *Louisa* in Sheridan's opera of "The Duenna." Little has been said of Mrs. Duff's musical accomplishments in public, but she has been represented as a very sweet and charming songstress in private life; and she had previously in Baltimore appeared as *Mrs. Cornflower*, the heroine of Dibdin's opera "The Farmer's Wife."

On the 31st of March, the *Columbian Centinel* called attention to her benefit in the following article: "We hear with pleasure that the present appearance of the box-book presages a full auditory this evening, when Mrs. Duff will attempt a benefit. To the ladies of Boston we trust it is not necessary to point out the merits of this amiable actress, and if the gentlemen neglect to patronize their own sex it is hoped they will not extend their neglect to the ladies. We hope therefore that some of that exuberance of patronage which has been bestowed on comets will not be withheld from THIS BRILLIANT THOUGH FIXED STAR." On this occasion Mrs. Duff represented *Annette*, and also *Elizene* in the first performance of "The Forest of Hermanstadt."

This season — which was remarkable for the introduction to the Boston stage of Mr. and Mrs. Bartley and Mr. Wallack, for an unusually long engagement

of Mr. Cooper, for the highly successful performance of Mr. Duff in the operatic part of *Count Belino* with all its music, and for the Farewell to the profession of the veteran Bernard — closed on the 7th of June with Mrs. Duff's performance of *Bertha* in "The Point of Honor" and *Amazaide* in the romance of "Zembucca."

Mr. Duff is found in July enacting *Gossamer*, *Belcour*, *Tekeli*, etc. in Providence, his wife playing all the leading female characters. During that month Mr. Thomas Betterton — the celebrated actor of London and Dublin, and father of the more celebrated Mrs. Glover — made his first appearance there as *Vapid* in "The Dramatist," subsequently playing *Major O'Flaherty* in "The West Indian," with Mrs. Duff as *Marianne* and *Charlotte Rusport*. During this month she was seen in the pathetic character of *Mary* in "The Innkeeper's Daughter," and in all the trusting simplicity of *Cecily Homespun*, with peculiar effect.

On the occasion of Mr. Duff's benefit, September 8, he again repeated *Count Belino*, with all the music, and for the first time Mrs. Duff gave the songs of *Countess Rosalvina*. Of Mr. Duff's merits in *Count Belino* much discussion has taken place in latter years; but as he performed the part in Boston, Providence, Philadelphia, and Baltimore with applause to crowded houses, and selected it on several occasions for his benefits, there can be no doubt of the public verdict at the time. He had been led to undertake the character by the great success of Thomas Philipps in it, and one of his personal friends said that his voice was

music itself, and his ear so correct that every point of Philipps's beauties was truly given.

To Mr. Durang of Philadelphia Mr. Duff himself made the following remarks: "Charley, I am puzzled to know whether acting and singing are humbugs or not. There is poor Wheatley * whom the audience here will not listen to, yet in Dublin he led the business and supported Mrs. Siddons in all her pieces; and here am I, without knowing a note of music, singing and playing the part of *Count Belino* after Philipps, who is one of the first musicians of England, — and I've made by it in Philadelphia in three performances as much as Philipps during his whole engagement. I confess it was impudence in me; but the public liked it, so no matter!"

The Boston season commenced October 11, but Mrs. Duff's appearance was delayed until the 31st of December, when she came forward in the character of *Adela* in M. M. Noah's drama of "She Would be a Soldier, or The Battle of Chippewa;" her husband representing the *Indian Chief*, originally personated in New York by Maywood, and afterward by Edwin Forrest, — whose very successful and realistic embodiment of the Aboriginal character in that play first suggested the creation of his still more successful *rôle* of *Metamora*.

After two or three representations of the drama

* This refers to Mr. I. Wheatley, long a serious actor on the Philadelphia stage, not to Mr. S. Wheatley, to Mr. Frederick Wheatley, nor to the latter's more popular son Mr. William Wheatley.

Mrs. Duff was again absent from the stage until the 8th of May, 1820, when "The Bride of Abydos" was brought out with great splendor, — the heroine *Zulieka* being in her hands the principal feature of the piece, and one of her most admired and popular personations. She continued to perform it for many years in the principal theatres of the country.

At this period it rarely happened that a new play was produced more than six or eight times during any one season, and stars usually varied every night's performance throughout an engagement. The run of any play as at the present time was unknown and entirely unanticipated. During this month she again supported Mr. Wallack as *Juliet*, *Cora*, *Zorayda*, etc., and brought the season to a close on the 9th of June with her performance of *Lady Amaranth* in "Wild Oats" to her husband's *Rover*, and *Myrtillo* to his *Estevan*, for their joint benefit.

In the succeeding Providence campaign she personated no new characters; but her *Morgiana*, as of old, met with a warm greeting.

The Boston Theatre reopened on the 2d of October with Mr. and Mrs. Duff as *Major O'Flaherty* and *Charlotte Rusport*, and on the 9th they appeared as *Lord Hastings* and *Jane Shore*, — the lady's personation of the latter character raising her in a marked degree in the estimation of the public, which was still further increased on the 13th of the same month by her impassioned representation of *Hermione* in "The Distrest Mother," taken from Racine's "Andromaque." This was the character in which the Bostonians first

fully appreciated her genius and talents, and in which, throwing aside all tameness and restraint, she perhaps first fully developed the fire and passion that had long been slumbering in her soul.

Her next success was in a character of a different cast, that of *Lady Margaret* in "The Vampire, or Bride of the Isles," followed by her still more beautiful and touching personation of the exquisitely drawn character of *Jeanie Deans* in "The Heart of Mid Lothian." In November she added a part of a totally different description to her list, that of the *Countess of Lovelaugh* in the comedy of "Rochester," which proved to be one of her very few positive triumphs in the comic line. Later in the month she again lent her aid to Mr. Cooper in a round of tragedies and, in *Ophelia* especially, received renewed evidence of popular appreciation.

In January, 1821, Mr. and Mrs. John Barnes of the New York Theatre fulfilled a star engagement, during which on one occasion the names of these sometimes called rival actresses were contained in the same cast. This was on the 21st of that month, in Sheridan's comedy of "The Rivals," and as the distribution was a very remarkable one it is here presented entire: —

Sir A. Absolute	Mr. J. Barnes.
Captain Absolute	Mr. F. Brown.
Sir L. O'Trigger	Mr. Duff.
Bob Acres	Mr. Bray.
Falkland	Mr. Pelby.
David	Mr. Roberts.
Mrs. Malaprop	Mrs. Barnes.
Lydia Languish	Mrs. J. Barnes.
Julia	Mrs. Duff.
Lucy	Mrs. Pelby.

There is no record of any other appearance of Mrs. Duff and Mrs. Barnes in the same bill. Old Jack Barnes and his wife were unbounded favorites of the New York public. Mrs. J. Barnes, possessing great versatility and having real merit, ranked for many years in tragedy second only to Mrs. Duff. The Mrs. Barnes (previously Miss Bates) cast for *Mrs. Malaprop* was the best "old woman" then known on the Boston boards.

In February Mrs. Duff's name is found for the first time as *Lady Randolph* in "Douglas," a part in which her representation of a mother's love and tenderness has never been equalled on our stage; so say those who saw it. The engagement of Edmund Kean during this month created a furor of excitement, and he himself became the lion of the day. After playing nine nights — sharing receipts with the management after a thousand dollars per week, which resulted in giving him thirty-three hundred dollars — he was re-engaged for six nights at fifty pounds sterling per night and a clear benefit, from which engagement he realized twenty-one hundred and fifty dollars. On the 19th Mrs. Duff played *Ophelia* to his *Hamlet*, drawing forth, in a criticism on his acting, the remark that "in *Ophelia* Mrs. Duff was uncommonly impressive." She twice played *Cordelia* to his *Lear;* and, on his benefit night, *Hermione* to his *Orestes*. She had before played the character with applause but, stimulated by the unwonted excellence of her support, her genius now essayed its highest flight and won the crown it had so long deserved. It was while rehearsing this part that Mr. Kean is said to

have requested her to play with less force and intensity, or her acting would throw him into the background; to which she replied that, though she honored his rank and position in the profession, her duty to herself and the public would constrain her always to play to the best of her ability. Her hour of supreme triumph had at length arrived, for at night her performance fairly divided with Mr. Kean's the applause of the house, which unanimously pronounced her the equal of the greatest actor of the age; and in theatrical circles her brilliant success was the leading subject of conversation. Kean himself was so astonished at her personations that he said she was the superior of any actress on the British stage, — an opinion that he frequently reiterated.

She soon after appeared as the *Countess Adela* in "The Warlock of the Glen" and *Helen Mar* in "The Hero of Scotland," characters in which she won great local popularity and which she chose for her benefit on the 26th of March. In an article in the *Centinel* calling attention to this event, it is remarked that "the professional talents of Mrs. Duff have not been sufficiently known or estimated in this town. Her personations during the engagements of Messrs. Cooper and Kean the present season have elicited the warmest and most general applause, and they were among the first opportunities the public availed themselves of to know and appreciate her excellence and to award to her the meed she has so long deserved. Her *Ophelia*, *Cordelia*, *Tarquinia*, and *Hermione* will long be remembered as among the highest displays of histrionic talent." —

The *Boston Gazette* published the following: —

"Mrs. Duff. It so seldom happens that a theme presents itself upon which we can bestow our unqualified approbation that we can by no means forego the gratification of saying a few words respecting this favorite actress. A favorite she has always been, but not without some touch of alloy. Hitherto she has lacked animation; but this season, especially during the engagement of Mr. Kean, she has burst from our dramatic constellation like a celestial stranger. She has evinced new powers and has proved that she is possessed of talents which must raise her to the foremost rank of her profession. Never within our recollection has an actress, who deservedly ranked so high before, raised herself so much in the estimation of the public within a month as Mrs. Duff."

And on the day of her benefit this additional article appeared: "We confess ourselves unable to do justice to this lady's merit, especially as it has been developed in her last few performances. We have been accustomed to pay deference to female as well as to male talent which has been sanctioned by the approbation of a London audience, and actresses have visited this metropolis from our sister cities and we have been proud to admire their various beauties, but never have we witnessed such a display of histrionic talent as in the representation of *Hermione* by Mrs. Duff. There was a spirit of inspiration breathing throughout the performance, passion developed and sustained the most vivid and imposing in nature, a pathos and sublimity of action, voice, and expression which genius seemed

to have impressed with her own image and hallowed with the breathings of her own divinity. There was the melting and the freezing glance, the quivering lip, the front of defiance, the trembling frame, — all that could express tender or exulting love, pride or scorn, stifled rage and bursting fury, revenge, indecision, and remorseful grief. The eye of fancy almost beheld the sacred shade of Racine descending from above to proclaim her for his own resuscitated *Hermione*. But it is not in this part alone that Mrs. Duff has excelled. In all the characters in which she has occasionally appeared, the same elements of a great actress have been at work. Those who have seen her in *Ophelia* will remember it throughout life. Certain it is she has the power, and we have felt it, to consecrate sorrow, dignify emotion, and kindle the imagination, as well as awaken the sympathies, which are among the highest attainments of this ennobling art."

The Boston public honored her benefit with an overflowing house.

For Mr. Duff's benefit on the 27th of April Mrs. Duff reappeared as the heroine of "Tancred and Sigismonda," when the late Edward J. Thayer successfully made his first appearance on a public stage as *Tancred*, although in after life his chief triumphs were in light comedy. Mrs. Duff also recited Collins's "Ode on the Passions." The papers spoke of her *Sigismonda* as being well calculated to display to advantage her extraordinary talents. Mrs. Duff seems to have first assumed the part of the *Unknown Female*, (*Eugenia*) in Dimond's melodrama "The Foundling of the Forest" on

the 11th of May. General audiences then as now liked the sensational drama, so called, better than the classic or legitimate; and this performance was loudly applauded, the character becoming with her one of long standing popularity.

May 23 Mr. Kean commenced a new engagement, playing *Lear* with Mrs. Duff as *Cordelia;* and, on the 24th, *Jaffier* in "Venice Preserved" to Mr. Duff's *Pierre* and Mrs. Duff's *Belvidera* — her first assumption of the character. On the 25th Mr. Kean was advertised to appear as *Richard III.*, but mortally offended the citizens of Boston by refusing to play to a thin house; an insult which resulted in 1825 in serious rioting, on his attempted reappearance, both there and in New York. On this occasion Mr. Frederick Brown was substituted as *Richard*, and Mrs. Duff for the first time undertook *Queen Elizabeth*, in consequence of the recent bereavement and widowhood of Mrs. Powell to whom the part belonged. With a repetition of *Jane Shore* on the 28th Mrs. Duff closed her labors for the season, having won a position in advance of every actress hitherto known in Boston, and with a fame that resounded throughout the entire country.

Mr. Duff's connection with the Boston Theatre as manager terminated with the season, but he and his wife were both engaged as performers by his successors Messrs. Kilner and Clark. In consequence of protracted illness Mrs. Duff's appearance did not take place until Jan. 14, 1822, when she came out as *Jane Shore*, and a fortnight later repeated *Sigismonda*, — a character which, with all her ability, she never succeeded in

making popular. On the 13th of March she first played *Therese* in Howard Payne's "Orphan of Geneva," which later was one of her most admired personations. On the 1st of April she enacted Shakespeare's *Rosalind*, probably for the first and only time; on the 10th the *Widow Belmore* in Murphy's comedy "The Way to Keep Him;" and on the 15th *Lady Jane* in the same author's "Know Your Own Mind;" but comedy was not her forte and she rarely caused any furor therein, her highest praise being that she was calmly correct and not unpleasing. Mr. Thayer brought out for his benefit an old drama entitled "Edgar, or Caledonian Feuds," in which Mrs. Duff was cast for *Matilda*, but it does not appear to have been repeated. For her own benefit she selected *Hermione* and *Therese*, characters in which she was very popular.

On the 6th of May Mr. Booth, Sr. — the only acknowledged representative of the part in America save Cooke and Kean — made his first appearance in Boston as *Richard III.* On the 9th he played *King Lear* with Mrs. Duff as *Cordelia;* and on the 20th for his benefit, to a house of eight hundred dollars, enacted *Hamlet* with Mrs. Duff as *Ophelia*, in which character she so surprised and delighted him that he also placed her above all competition in Europe or America; and some time after, in a letter to George Holland the comedian (then in England), he described her as the greatest actress in the world, and added that his strenuous advice alone prevented her visiting London.

During the ensuing summer Mr. Duff managed an establishment in Boston called the New City Theatre,

Washington Gardens; and he and Mrs. Duff, with Mrs. Holman the vocalist, Miss Ellen Johnson (afterwards Mrs Hilson), Mr. Moreland and Mr. Jacob Woodhull from the Park Theatre, New York, and Mr. and Mrs. Charles Durang, from Philadelphia, were its principal attractions.

Mrs. Duff here repeated *Juliana* in the "Honeymoon," and on the 5th of August first personated the penitent and suffering *Mrs. Haller* in the tearful but much abused play of "The Stranger." Her representation was an entire success, and from all accessible records it would appear to have been repeated (with one exception) more frequently than any other of her characters. On the 7th for the first time she played *Katherine* in "The Taming of the Shrew," which proved to be her most popular assumption in comedy, from the fact probably that little gayety or joyousness is required in its embodiment. She could exhibit scorn, anger, and contempt with power, and deliver a sarcasm with the most cutting poignancy, as well as assume the opposite characteristics of lowly humility which the part requires; and she was frequently called on for its repetition.

On the 20th of August, Howard Payne's, "Adeline" was first given in Boston, Mrs. Duff personating the unfortunate heroine. The character however was never a favorite with her, and when engaged in New York she refused to perform it. The season extended to the middle of September; but no record of Mrs. Duff's subsequent performance is found until April 7, 1823, when she made her first appearance in Philadelphia

in six years at the Chestnut Street Theatre, for the benefit of Mr. Booth, in her renowned character of *Hermione*, with Mr. Booth as *Orestes*, Mr. Wood as *Pyrrhus*, and Mrs. Wood as *Andromache*, — the receipts being four hundred and ninety-two dollars. Mr. Booth's previous six nights had run from one hundred and sixty-seven to three hundred dollars, averaging about two hundred and fifty-five dollars per night. Of this occasion Mr. Wood remarks: "We had now the first appearance of Mrs. Duff since her late very decided success in Boston. She seemed to have made in that city a discovery of powers up to that time latent, and now destined to astonish and delight future audiences. Her success as *Hermione* fully confirmed the judgment of her Boston friends." On the 21st of the same month she personated *Statira* for the benefit of Alexander Wilson who appeared as *Alexander the Great*.

Mr. Duff, having completed an arrangement with Messrs. Wood and Warren, proceeded to Baltimore, where he and Mrs. Duff commenced their engagement as *Romeo* and *Juliet* on the 7th of May, followed by the lady's performance of *Belvidera*, *Eugenia*, *Hermione*, *Therese*, *Calanthe*, *Isabella*, *Annette*, *Cora*, *Meg Merrilies*, and *Florinda*. Although late in the season, and in a small city, their nightly receipts averaged two hundred and ten dollars, with a benefit to Mrs. Duff of six hundred and thirty-four; and this where Mr. Booth had lately been playing to an average of one hundred and eighty-five dollars for eight nights, and a benefit of two hundred and sixty-nine. During this engagement

Mrs. Duff first added *Isabella*, *Meg Merrilies*, and *Florinda* to her list of characters. In *Isabella* she most pathetically portrayed the sorrows and madness of deceived and suffering innocence, and displayed powers which perhaps more than in any other character entitled her to be called the first actress of the day. It became acknowledged as her finest and most admired performance in legitimate tragedy, and has not been equalled in merit by any subsequent performer. *Florinda* also proved to be one of her strong parts, and made so powerful an impression on the public mind that it was rare thereafter to find an actress willing to attempt it. It was the last character she ever played, and her name alone is now remembered in connection with it. Of her *Meg Merrilies*, though occasionally called on to repeat it, no special description has been found; and she never appears to have chosen it for a benefit, or admitted it into her round of characters during any subsequent star engagement. At the close of the Baltimore season she visited Washington and repeated most of the characters mentioned, adding to them, for the first time, *Elvira* to her husband's *Rolla* and handsome Henry Wallack's *Pizarro*.* To Mr. Booth's *Reuben Glenroy*, *Othello*, and *Lear*, she enacted *Rosalie Somers*, *Desdemona*, and *Cordelia*,— the receipts to which severally were one hundred, one hundred and two, and one hundred and eight dollars! Mr. and Mrs. Duff's benefit (without

* *Cora's Child* at this period was represented by James W. Wallack, Jr., son of Henry Wallack,—in later life an accomplished and highly popular melodramatic actor.

Mr. Booth) reached a hundred and sixty-five, though they afterwards played to less than one hundred dollars. It seems strange that managers should have attempted a season in Washington during the heat of mid-summer.

Concerning Mrs. Duff's appearance at the Park Theatre, New York, a theatrical article in the *New York Albion* of August 30, 1823, concludes with the following remarks: "We are most happy to add that Mrs. Duff, the darling of the Boston boards, has made a short engagement with our manager, and will in September present herself to a New York audience;" and the *Evening Post* of September 5 heralds her advent in the following terms: "We perceive by the bills that Mrs. Duff, of whom fame speaks highly, is to make her first appearance this evening before a New York audience in the character of *Hermione* in "The Distrest Mother." The part of *Orestes* has been assigned to Mr. Booth, and we have no doubt the united efforts of these two celebrated performers will prove a real treat to the lovers of the drama." Of the remaining characters in the play, *Pyrrhus* was entrusted to Mr. J. H. Clarke, *Pylades* to Mr. Woodhull, and *Andromache* to the amiable and admired favorite Ellen Johnson, afterwards Mrs. Hilson.

The *Albion* thus discoursed on the event: "Mrs. Duff made her début on our boards last night as *Hermione* in "The Distrest Mother." It was in this character she reaped such a rich harvest of laurels before the Boston audience, and in which she made a powerful impression on the house last night. Mrs. Duff

possesses a fine person, a sweet voice, and great command of countenance, and we are confident will soon become a general favorite."

Her second appearance at the Park Theatre was as *Calanthe* to the *Damon* of Mr. Cooper and *Pythias* of Mr. E. Simpson, and the impression she made on one auditor may be gathered from the following communication addressed to the *New York American* of the next day: "I never before wrote a word in praise of a play-actor or actress, but I cannot help saying of Mrs. Duff that her representation of *Calanthe* last evening was the most spirited and natural performance I ever witnessed. I say *natural*, where words distil from the lips without affectation or mouthing and where 'the action suits the words.' I have seen women whose performances I have tried to like, but Mrs. Duff makes her way to the heart as if nature rather than art stimulated her feelings and filled her soul."

The *New York Mirror*, then the fashionable literary and family paper, in noticing this performance said that "the beautiful *Calanthe* lived and breathed in the person of Mrs. Duff. This lady is a new and very valuable addition to our stage. She has a good figure, a very graceful action, a soft clear voice, — and so handsome a face withal that she must always be received with pleasure by a New York audience. She is certainly an actress of the highest class." *Calanthe* was one of her most popular parts, and stands next to *Mrs. Haller* in the number of its representations. Her next characters in succession were *Lady Macbeth*, *Tullia*, *Roxana*, *Imogine*, and *Mrs. Beverley* — all for the first

time — to the *Macbeth*, *Brutus*, *Bertram*, and *Beverley* of Mr. Cooper.

In *Lady Macbeth* Mrs. Duff for many years stood peerless and alone; in *Tullia* she was more than equal to the requirements of the part; in *Imogine* she was powerful and exciting beyond all precedent; and in *Mrs. Beverley* all womanly tenderness, love, confidence, sorrow, and despair were expressed with so much sympathy and pathos that it took its place among the very highest creations of histrionic art. Her *Roxana* was pronounced a fine piece of acting and received loud applause, yet the character was not as pleasing to the actress as its rival *Statira* in the same tragedy. Mrs. Duff's benefit took place on the 24th of September when she played *Florinda* in "The Apostate," with Mr. Duff (his first appearance in New York for nearly ten years) as *Malec*, Maywood as *Pescara*, and E. Simpson as *Hemeya*. Mr. Duff also appeared as the *Three Singles*.

In speaking of this event the *Albion* said: "The benefit we fear was not very productive, but Mr. and Mrs. Duff had the satisfaction to receive unbounded applause from all parts of the house throughout the evening. With much regret we announce that Mrs. Duff will not be engaged for the season."

The shortness of this engagement was undoubtedly the greatest mistake or misfortune of Mrs. Duff's professional life. She made a powerful impression on her audiences and every writer spoke in her praise, but the difficulty was to get the fashionable world to see her. Had she been engaged as the "leading lady" of the

theatre for a few months, if not for the entire season, she would necessarily have made herself generally known, and for her to be known was to be admired; but the New York *dilettanti* seemed to consider it a piece of presumption for a stock actress from the Boston and Philadelphia theatres to present herself as a star on the Metropolitan stage, and many of them in consequence avoided the theatre during her stay. One prosperous season at the Park would have carried her in triumph throughout the land, and returned her to its boards with its audience anxious to give a warm welcome on her reappearance.

It was a mistake also on the part of Messrs. Price and Simpson that they did not secure her services; for a year or two later, when better known, her attractiveness at the then new Bowery Theatre drew off a large portion of the usual patronage of the Park. Mrs. Barnes, their leading actress in tragedy, though possessing merit, fell far short of Mrs. Duff's preeminence.

Resuming their engagement with Messrs. Warren and Wood, Mr. and Mrs. Duff next proceeded to Baltimore where, on the 6th of October, 1823, we find Mrs. Duff opening as *Hermione* to the *Orestes* of Frederick Brown. She also played *Calanthe* to his *Damon*, *Lady Constance* to his *King John*, and *Cordelia* to his *Lear*,—taking her benefit on the 20th of the month as *Eugenia* in "The Foundling of the Forest." On the 24th of December Mrs. Duff commenced her engagement in Philadelphia with her ever favorite *Hermione*, Mr. Booth being engaged for *Orestes*.

1824.

On the 1st of January, 1824, she was announced for *Zulieka* in "The Bride of Abydos" to the *Selim* of Mr. Cooper, and repeated it several times during the season, with Mr. Booth, Mr. H. Wallack and others in Mr. Cooper's part.

On the 7th of January Mr. Booth played *Hamlet*, Mrs. Duff delivered an original poetical address, and Mr. Duff played *Walter* in "The Children in the Wood," for the benefit of the Greeks then struggling for their liberty. The receipts were nine hundred and twenty-two dollars, and this was the first time that Mr. Booth received a real hearty greeting at the hands of the Philadelphians, or played among them to an audience at all worthy of his deserts. Later when he played *Brutus* for his benefit, with Mrs. Duff as *Tullia* he was honored with a house of ten hundred and thirty-eight dollars. During the season Mrs. Duff played her usual round of characters with marked success, including *Meg Merrilies* to the *Henry Bertram* of Mr. Pearman, the then favorite English vocalist, and *Virginia*, probably for the first time, to Cooper's *Virginius*.

On the 12th of March J. N. Barker's successful tragic play of "Superstition" was produced, with Mrs. Wood as *Isabella* and Mrs. Duff as *Mary*. Mr. Wood says it was received with deserved applause; and Mr. Wemyss adds that it was rarely repeated, in consequence of Mrs. Duff's so far outplaying the manager's wife that he did not like her to appear in such disadvantageous contrast. Mrs. Duff's portrait in the character of *Mary* was painted by Neagle, and engraved

by Longacre for Lopez & Wemyss's fine edition of acting plays. The engraving gives but a faint idea of the beauty of the lady, as it represents her in the Mad scene of the play.

Dimond's "Ethiop" being soon after revived, Mrs. Duff made a pronounced success as *Cephania*. She also played *Amelia* in "The Robbers" and *Queen Elizabeth* in "Kenilworth." For her benefit she chose "Adrian and Orilla," playing *Madame Clermont* for the first time. Out of the line of legitimate tragedy this has been called Mrs. Duff's finest personation. It won the commendation of Kean, who conceded it to be the best sustained delineation of maternal affection he had ever witnessed; and in New York afterwards it was more frequently performed by her than any other character. It was originally given at Covent Garden by Mrs. George Bartley, who repeated it during her American engagements in 1819. In May Mrs. Duff, in conjunction with Mr. Booth, played a brilliant engagement at Baltimore, — on one occasion her scene as *Florinda* in the fourth act of "The Apostate" being honored with nine distinct rounds of applause.

In the summer of 1824 Mr. and Mrs. Duff were at the Chatham Garden Theatre, New York, under Barriere's management, opening there on the 12th of August in "Venice Preserved" and "Three and the Deuce," with Mrs. Duff as *Belvidera*, Henry Wallack as *Pierre*, and Mr. Duff as *Jaffier* and the *Three Singles*. From a long article on their performance in the *Emerald*, a weekly paper of the time, a few passages are selected: "If we spoke of Mrs. Duff as we feel, we should risk the imputation of flattery or enthu-

siasm. With a beauty the most intellectual, she combines gesture and elocution of the highest order. We saw her in grief and in joy, in sorrow and in gladness; and were charmed with the heavenly expression of a countenance at one time beaming through the clouds, and at another time giving increased splendor to the light which occasionally enlivened the hopes of *Belvidera*. . . . We shall never as long as our attachment for the drama exists, forget the power with which Mrs. Duff acquitted herself."

Mrs. Duff appeared here as *Mrs. Haller*, *Jane Shore*, *Mrs. Beverley*, *Madame Clermont*, *and Juliet*,— her principal support coming from her husband in the leading male characters.

The company of the establishment at this time was excellent, including on its roll the names of Henry Wallack, Thomas Kilner, George Barrett, Walter Hughes, John A. Stone, Harry Moreland, Alexander Simpson, Spiller, Charles Durang, Williamson, Somerville, John Jefferson, Mrs. Entwistle, Mrs. Henry (afterwards Mrs. G. Barrett), Mrs. Waring (afterwards Mrs. Blake), Mrs. H. Wallack, Mrs. Walstein, Mrs. C. Durang, Mrs. Kilner, Mrs. Allen, and others.

In complimenting Mrs. Duff's performances the *Albion* again expresses the wish that she might remain permanently in New York, as "she is a powerful acquisition to any theatre."

Mr. and Mrs. Duff next fulfilled an engagement at Boston, where they opened on the 17th of September in "The Gamester" and "Three and the Deuce." Mrs. Duff's characters here were *Mrs. Beverley*, *Mrs. Haller*,

Ellen Enfield, *Eugenia*, *Hermione* (twice), *Therese*, *Madame Clermont*, *Florinda*, *Roxana*, *Mrs. Greville* in "Secrets Worth Knowing," and *Countess Adela* in "The Warlock of the Glen." From the celebrated Henry J. Finn she had support in several prominent tragic and melodramatic characters. In Boston Mr. Finn played tragedy and comedy with almost equal success, but in New York he is remembered solely as among the best of actors in broad and eccentric comedy. It is noticeable that during this season Miss Jane Placide (afterwards the tragic favorite of New Orleans) played such vastly dissimilar characters as *Mrs. Mortimer* to Duff's *Gossamer* in "Laugh When You Can," and *Sally Downright* to his *Rostrum* in "Secrets Worth Knowing."

Towards the close of the engagement the *Boston Gazette* called attention to Mrs. Duff's approaching benefit as follows: —

"Mrs. Duff. This interesting and excellent actress has made her way to the high standing she now holds, without clamor, excitement, or party influence. She was always thought to possess first-rate powers, but these not properly schooled; and until the time Kean came here, her reputation had nothing extraordinary in it. She was beautiful and lovely before, but at that time she burst upon the public in the most astonishing manner in the character of *Hermione;* after which every character she acted underwent a change for the better, and since then her powers have been constantly developing. In the character of *Madame Clermont* last Friday evening she produced a wonderful effect upon the

house, her talents and improvement were universally acknowledged, and all seemed to be grieved that her great powers had not been discovered years ago.

"We trust her benefit may be fully attended, for, added to her professional merit, she has a charm which never fails to please with our fair countrywomen, — the charm of a virtuous life. She is known to be the kind, careful, and pious mother of a numerous family, and it is said by those who are best acquainted with her, that if the public awaken her professional ambition, the endearments of her family have all her heart."

It has been surmised that anxiety for her family was the chief cause of Mrs. Duff's awakened energy and desire to excel in her profession, which in earlier life she had felt unnecessary and had been indifferent to. In the beginning of their career in America Mr. and Mrs. Duff were both very attractive, she from her personal loveliness, and her husband from his excellent acting. Their salaries were fair and their benefits most liberal, but Mr. Duff's management at Boston had been profitless. Kean, the Wallacks, Booth, Maywood, and other lights had dimmed the brilliancy of his achievements as an actor. He did not advance in excellence, and from repeated attacks of gout he was frequently on the sick list for weeks in succession. Mrs. Duff felt that on her alone would soon depend the entire support of her family, a fear that in after years was unfortunately realized. Stimulated perhaps by Kean's magnetic influence, she studied closely; and, throwing her whole soul into the characters she undertook and into which for the time she seemed transfused, she made those

brilliant efforts which resulted in complete success and forced the acknowledgment of her superiority to all who had preceded her.

From October 20 to December 1, 1824, Mr. and Mrs. Duff were in Baltimore, and their services were in requisition on every play night, — the lady appearing eight times as *Zulieka* to houses averaging three hundred and fifty dollars, four times as the *Countess Adela* in "The Warlock of the Glen," and in various other characters, — taking for her benefit *Isabella* and *Katherine the Shrew*, which drew a house of four hundred and eight dollars, the net amount to Mrs. Duff being two hundred and forty-seven. Previous to the appearance of the Duffs this season Conway the tall tragedian had played a star engagement to houses averaging only two hundred and forty dollars; but for his benefit he procured the assistance of Mr. Booth and Mr. and Mrs. Duff in "The Apostate," and the receipts for this splendid combination reached the extraordinary sum of seven hundred and thirty-eight dollars. Booth played *Pescara;* Conway, *Hemeya;* Duff, *Malec;* and Mrs. Duff, of course, *Florinda*.

There is something singular in the history of Booth's connection with the part of *Pescara*. It is said to have been written by Sheil expressly for him; but on the production of the play at Covent Garden, in 1817, after rehearsing it four times he refused to perform it because, as it is said, he thought the characters of *Hemeya* and *Malec* (assigned to Charles Kemble and Young) were superior; or, as one of his biographers suggests, because he wished to play *Hemeya* to the

Florinda of the beautiful Miss O'Neill. Whatever the cause of his renunciation, it gave Macready an opportunity to make a powerful impression on the London audience in an original part; and in after years, when Booth concluded to add it to his list of characters, he made it on the American stage exclusively his own. Geneste, the learned theatrical historian, however, considers *Malec* the best male character in the play.

1825.

The Philadelphia season commenced late in 1824 and extended to the end of April, 1825. For more than seven weeks during its progress Mrs. Duff was detained from her duties by injuries received while performing *Zulieka* to Cooper's *Selim* in "The Bride of Abydos" on the evening of January 4. In the last act of the piece the walls of the Seraglio, in which *Zulieka* is confined, are supposed to be beaten down by an outside assault; and, by some mismanagement of the blocks of which they were composed, Mrs. Duff was precipitated from a gallery a distance of ten feet to the stage, producing severe contusions on her head and face, and causing such anxiety in the audience that they refused to leave the house till they were assured by Mr. Wood — and afterwards by Dr. Gibson, a surgeon in attendance — that no apprehension of fatal consequences need be entertained and that no bone had been broken. On her reappearance, March 2, she received an enthusiastic welcome from a house that seemed desirous of expressing its congratulations for her recovery as well as its delight on her return

to the stage. During the season she enacted *Queen Elizabeth*, *Cordelia*, and *Portia* to Booth's *Richard*, *Lear*, and *Cassius*; *Virginia* to Cooper's *Virginius*; *Elvira* and *Calanthe* to Pelby's *Rolla* and *Damon*; and *Juliet*, *Lady Randolph*, and *Agatha Friberg* to Watkins Burroughs's *Romeo*, *Young Norval*, and *Frederick*. For Mr. Jefferson's benefit she for the first time assumed the character of *Lady Melmoth* in the comedy of "Folly as it Flies," to a house of twelve hundred and fifty-six dollars. *Agatha Friberg* in "Lovers' Vows" was a new character to her; and *Olympia* was specially written for her by Booth in his drama of "Ugolino," first produced for Henry Wallack's benefit on the 20th of April. For her own benefit she chose *Florinda* and *Katherine*, — Henry Wallack playing *Pescara*; Pelby, *Hemeya*; and Duff, *Malec* and *Petruchio*. The receipts were seven hundred and forty-seven dollars.

Mrs. Duff commenced her spring engagement at Baltimore May 6, 1825, as *Isabella*. She repeated *Zulicka* several times, and played *Madame Clermont* for Mr. Warren's benefit, to one thousand and eighty dollars. The season ended in June, recommencing in October with Mrs. Duff as *Lady Randolph* to the *Douglas* of a young aspirant named Fielding. On the 24th of the month Knowles's tragic play of "William Tell" was first produced in Baltimore, and Mrs. Duff was cast for *Emma*, *Tell's* wife. She made it, as far as the author would permit, effective, but it was not a particularly strong part. Wood personated *Tell*; Duff, *Michael*; Jefferson, *Braun*; and Mrs. Wood, *Albert*.

CATHERINE

AND

PETRUCHIO;

Or, The Taming of the Shrew.

Petruchio,	Mr. DUFF.	Pedro,	Mr. MURRAY.
Baptista,	Mr. HATHWELL.	Tailor,	Mr. BURKE.
Hortentio,	Mr PORTER.	Nathaniel,	Mr. PARKER.
Grumio,	Mr. JEFFERSON.	Catherine,	Mrs. DUFF.
Music Master,	Mr. FRANCIS.	Bianca,	Miss HATHWELL.
Biondello,	Mr. J. JEFFERSON.	Curtis,	Mrs. SIMPSON.

On Saturday, a new comic piece, (for the first time) called *Simpson & Co.*—the Farce of the *Village Lawyer*—and, (20th time) the splendid Drama of *Cherry and Fair Star*, for the Benefit of Mr. BURKE.

Mr DUFF's Benefit on Monday.

Mrs. WALLACK's Benefit on Tuesday.

Mr. J. JEFFERSON & Mrs. ANDERSON's Benefit on Wednesday.

The Splendid Historical Drama of the EXILE, *or, the Russian Daughter* will be revived with magnificent new Scenes, Dresses and Decorations.

Places in the Boxes may be had of Mr. Johnston, at the Box Office, from 10 until 2 o'clock

Proper Officers are appointed, who will rigidly enforce decorum.—A few seats, nightly, in the Orchestra for sale at Box prices, at Mr. Johnston's Office. Checks are not transferable.

No postponement on account of weather.

BOX, ONE DOLLAR—PIT, FIFTY CENTS—GALLERY, TWENTY-FIVE CENTS.

Tickets to be had of Thomas Desilver, No. 253, Market Street.

Prospectus of *Cherry and Fair Star*, for sale by Thomas Desilver, No. 253, Market Street, and at the Box Office.—Also, *Songs, Duetts, &c.* in the Drama of DER FREYSCHUTZ, for sale as above.

Philadelphia Theatre.

For the remainder of the Season, the Curtain will rise at Seven o'clock, precisely.

Last Week but One.

Mrs. DUFF's

BENEFIT,

On this occason,

MR. PELBY,

Has volunteered his services.

Friday Evening, April 22, 1825,

Will be presented a celebrated Tragedy called

THE APOSTATE.

Written by Richard Sheil, Esq. and performed in London, Dublin and New York with great success.

Hemeya, the descendant of Moorish Kings,	Mr. PELBY.
Malec, an old Moor,	Mr. DUFF.
Pescara, Governor of Grenada,	Mr. WALLACK.
Hamet, Two Moors,	Mr. BIGNALL.
Haly, Friends of Hemeya,	Mr. J. JEFFERSON.
Alvarez, a Nobleman of Grenada,	Mr. WHEATLY
Gomez, an Inquisitor,	Mr. HATHWELL.
Cadi,	Mr. PORTER.

For her benefit she selected *Eugenia* in "The Foundling of the Forest," for which she received the net amount of two hundred and six dollars.

She opened again in Philadelphia on the 23d of November as *Lady Randolph*, and during the season repeated *Emma* six times and *Elvira* four times. She played as before with Cooper, Conway, and Burroughs, and for the first time with Mr. and Mrs. Hamblin. She was also the *Cordelia* and *Tullia* to Mr. Kean's *Lear* and *Brutus*. Mr. Kean's engagement of ten nights in Philadelphia at this period averaged more than eight hundred dollars per night. He opened as *Richard* to eleven hundred and sixty-five, and repeated it for his benefit to twelve hundred and fifty-four dollars, — on both of which occasions Mrs. Duff personated *Queen Elizabeth*. For her own benefit she played *Mrs. Beverley* and *Annette* to only four hundred and seventy-seven dollars, and for her husband's benefit, *Alexina* in "The Exile" to six hundred and sixteen dollars.

1826.

The season was remarkable for Kean's final performances in Philadelphia and for his continued commendation of Mrs. Duff's co-operation; as well as for the triumphant reappearance in his native city of Edwin Forrest, who for the benefit of Mr. Charles Porter on the 16th of May, 1826, enacted *Jaffier* to Mrs. Duff's *Belvidera* to a house of four hundred and one dollars. His success was of so pronounced a character that he was allowed two nights more though at the very close of the season, on one of which Mrs. Duff personated

Elvira to his *Rolla* to four hundred and eighty-three dollars. On the 23d of April she had performed the same character to Mr. Duff's *Rolla* to five hundred and twenty-four dollars.

A critic of unusual pretensions and more than common ability gave, over the signature of "Jacques" in the *United States Gazette* during the season just closed, a series of articles on the performances at the theatre, which attracted general attention and were considered of sufficient value to be republished in book form. He was not sparing in the use of the lash, and Mr. Duff in many parts felt its application with unmerciful force and stinging severity. Still, merit was allowed him, and censure perhaps was more freely administered for his lack of effort than for his lack of ability. His *Rolla* was said to be in many particulars superior to that of any rival. His *Dashwould*, *Mr. Oakley*, and *Duke Aranza* were represented with so much ease, grace, and spirit that in them his faults were not worth noticing; and were all his characters as well acted, the theatre would have a treasure in him.

Mrs. Duff was admired for her beauty of face and form, and applauded for her tenderness and pathos, as well as for her skill in portraying pride, anger, scorn, remorse, anguish, and despair, but was censured for transitions said to be too abrupt, and for a lack of the happy medium between the two extremes. A few of the writer's remarks are here repeated: "As *Emma* in 'William Tell' Mrs. Duff looked and acted like a mother. This lady appears to improve nightly. With the finest figure and the most noble and expressive

countenance of any actress we have ever seen, she needs only time and attention to make her unrivalled in the highest walks of tragedy." Her *Angela* in "The Castle Spectre" was not approved until her meeting with the *Ghost*, when "her attitude, the horror expressed on her features, and her manner of shrinking from its touch was one of the most striking exhibitions ever witnessed." "Mrs. Duff's *Calanthe* was tender and touching." In "Brutus" "Mrs. Duff particularly merited attention as *Tullia*. Her situation at intervals is truly tragic. When the dialogue assumes the loftiness of rage, disdain, and madness she bursts forth with tremendous energy. Her attitudes and manner were extremely dignified and natural. In the scene in Rhea's Temple she carried tragic horror to its highest pitch. Her paleness, the wildness of her eyes, the lividness of her lips, the disorder of her hair, and the shrieking accents that seemed to burst from her very soul, — were tremendously forcible, terribly faithful. The dying scene that follows at the sight of her father's statue, with the wild cry that accompanied it, was awful in the extreme. We have witnessed similar scenes, but never, *never* any one equal to this night's! It was one of those singular and powerful exhibitions that leave an impression on the mind never to be effaced."

In Mrs. Duff's *Lady Randolph* the critic found so many beauties and so many imperfections that he could scarcely tell which predominated. But her questioning ejaculation, "Was he alive?" to *Old Norval* when he tells of the babe he discovered in the water, "was electric. It was the voice of nature, and its force

was felt by every hearer." It will be remembered that this was Mrs. Barry's great point in the play.

In "Romeo and Juliet" "Mrs. Duff exceeded our expectations. We never saw the *Juliet* of our imagination, and do not expect we ever shall. More than once in the Garden scene we were ready to exclaim: —

'How silver sweet sound lovers' tongues by night,
Like softest music to attending ears!'

The very soul of the fair Capulet seemed in her utterance of

'My bounty is as boundless as the sea,
My love as deep; the more I give to thee
The more I have, for both are infinite.'

It was as true to nature as is the passage (but if possible more so) where *Romeo* says he would he were her bird, and she replies: —

'Sweet, so would I, —
Yet I should kill thee with much cherishing.'

The *naïveté* she displayed in coaxing the old *Nurse* was admirable; we were not aware that she could assume so much playfulness. The heroic spirit of the luckless maiden was developed with fidelity in the scene with *Friar Laurence;* but when about to swallow the draught she astonished us by those emanations of genius she sometimes exhibits — as powerful as they are original — when she exclaimed

'Or if I wake shall I not be distraught,
Environéd with all these hideous fears,
And madly play with my forefathers' joints?
And pluck the mangled Tybalt from his shroud?

> And in this rage with some great kinsman's bone,
> As with a club, dash out my desperate brains?
> O look! methinks I see my cousin's ghost
> Seeking out Romeo; — stay, Tybalt, stay!'

Whoever has seen Mrs. Duff when roused to frenzy, rage, or despair, may conceive her manner in this part, but we cannot describe it properly; no description can reach reality. One would have supposed the ghost of *Tybalt* was really before her; her look, the wildness of her appearance, and her arms thrown out as if to interpose a barrier between *Romeo* and his purpose, while she drank the potent liquid, — all impressed the spectator with the idea she had drawn of his figure in the thin air."

Of "The Lady of the Lake" our critic says: "We never saw Mrs. Duff look so beautiful, so exquisitely sweet, as in *Ellen Douglas*. She appeared and acted as the poet's Lady of the Lake." In "The Gamester" "Mr. Duff as the infatuated *Beverley* was unusually commendable; we have rarely seen him display so much ability. Mrs. Duff as his patient, fond, and devoted wife was equally excellent. At times she displayed an exquisite variety of warmth and feeling and pathos that wholly subdued the audience. This lady has the admirable faculty of entwining herself with our warmest sympathies; she appeals to our hearts rather than our judgment." That is, though not always conforming to established rules of art, Mrs. Duff's performances touched the feelings with a power so irresistible, that nature always acknowledged their truth by the unrestrained offering of sobs and tears. Other writers

joined in the chorus of praise accorded to Mrs. Duff, and one who used the signature of "Marcus" congratulated himself on having discerned in her earliest and crudest performance of *Juliet* prophetic indications of that consummate genius which had now raised her beyond all tragic competition on the American stage. He discussed the merits of her various impersonations, and was particularly charmed with her full, mellow voice, her distinct, unhurried articulation, and the impressive and appropriate eloquence with which she delivered the words of her author in happy consonance with the various phases of suffering which she so ably simulated. In conclusion he called upon the Quaker City to adopt her as its own, as no actress in the country could fill the void her loss would create. She had reached an eminence that could do justice to the finest language of Shakespeare or Racine; and though this was a high encomium, the merit that had earned it would have the magnanimity to bear it. It would neither produce a change in conduct nor lead to future exorbitant demands from the managers of the theatre.

Notwithstanding these high commendations and earnest wishes of their admirers, Mr. and Mrs. Duff's contract with Messrs. Warren and Wood was not renewed, but they concluded an engagement with Henry Wallack of the Chatham Garden Theatre, New York, where they commenced on the 23d of May with "The Foundling of the Forest" and "Three and the Deuce," Mrs. Duff as *Eugenia* and Mr. Duff as the *Three Singles*. On the 5th of June "The Game-

ster" was performed, — *Beverley* by Mr. Conway, his first appearance in that theatre; *Stukely*, Mr. Scott (afterwards famous as *Long Tom Coffin*); *Lewson*, Mr. H. Wallack; *Mrs. Beverley*, Mrs. Duff; and *Charlotte*, Mrs. H. Wallack. Mr. Conway's *Beverley* was warmly praised, but the *Mirror* said: "Fine as was the acting of Conway we will venture to say that a greater than Conway was there, for Mrs. Duff was unquestionably the presiding spirit of the hour. The opinion lately expressed by a contemporary, that this lady is superior to any actress on the American or British stage, we think has every probability of being correct, and we are more and more inclined to believe in it every time we witness her performance." She next played *Belvidera*, *Juliet*, *Elvira*, and *Mrs. Haller* to Conway's *Jaffier*, *Romeo*, *Rolla*, and the *Stranger*.

On the 15th of June was produced, for the first time on any stage, George P. Morris's drama entitled "Brier Cliff, a Tale of the Revolution," taken from a popular novel then lately published under the name of "Whig and Tory." It was very enthusiastically received and several times repeated. Its principal characters are appended.

Onalaska	Mr. Scott.
Major Waldron	Mr. Durang.
Alfred Leslie	Mr. Duff.
Eugene Grant	Mr. Stevenson.
Captain Musgrave	Mr. Thayer.
Doctor Meredith	Mr. Roberts.
John McArthur	Mr. Anderson.
Miss Polly Jansen	Mrs. Walstein.
Mary Jansen	Mrs. Waring.
Crazy Bet	Mrs. Duff.

Mrs. Duff was very impressive in one or two scenes, but the part was quite unworthy of her powers.

"The Foundling of the Forest" was soon after repeated with as fine a cast as it has ever been honored with, — Mr. Conway as *Count de Valmont* and Mrs. Duff as *Eugenia* being supported by Messrs. Scott, Thayer, Duff, Roberts, Miss Riddle, Mrs. Waring, and Mrs. Walstein.

"Macbeth" was also given three times with great applause, — Conway as *Macbeth*, Duff as *Macduff*, and Mrs. Duff as *Lady Macbeth*. The *Albion* announced that Mr. and Mrs. Duff continued in high favor at the Chatham, and that Mrs. Duff was at length in a fair way to make her great talents known to the people of New York, — adding that it had been a matter of regret to those who knew her that she never before had had an opportunity of doing so.

Mr. Conway, for his benefit June 26, gave "Julius Cæsar," with the following superior cast: *Julius Cæsar*, Mr. Scott; *Marc Antony*, Mr. H. Wallack; *Brutus*, Mr. Conway; *Cassius*, Mr. Duff; *Portia*, Mrs. Duff. This was followed on the 28th by his last appearance in "The Gamester," for the benefit of Mrs. Duff, who of course played *Mrs. Beverley*, a performance supplemented by Mr. Duff's representation of *Looney McTwolter* in "The Review."

The theatre closed for the season on the 17th of July; and during her engagement of less than two months Mrs. Duff had personated eighteen different characters, the longest run of any one play being five nights. Audiences then demanded constant variety,

and immense was the labor for performers. How different from the requirements of to-day, when two or three characters will fill up an actress's time during an entire season.

Mr. and Mrs. Duff were not pleased with Mr. Henry Wallack as a manager, and a serious disagreement occurring between them, the Duffs formed an engagement with Mr. C. W. Sandford (afterwards eminent as a lawyer and major-general of militia), manager of the then lately established Lafayette Theatre; and on the 20th of July, 1826, Mrs. Duff made her first appearance there as *Juliet* to the *Mercutio* of Mr. Thayer and the *Romeo* of Mr. Burroughs. Her position in New York was now well established, and frequent calls were made for her appearance in some particular part; but it was a midsummer season, and she was unable to exert herself so unceasingly as during her Chatham engagement. She here played for the first time in New York her highly pathetic part of *Jeanie Deans* in "The Heart of Mid Lothian," which she repeated several times. Her *Lady Randolph*, to the *Young Norval* of Mr. Burroughs, was pronounced the finest known since the retirement of Mrs. Siddons.

For this engagement of ten weeks Mr. and Mrs. Duff received jointly a salary of fifty-five dollars per week, and the net proceeds of a benefit amounting to two hundred and thirty-four dollars, — in all, seven hundred and eighty-four dollars. How different the emoluments of the profession at the present time, when artists can demand and receive for their services five hundred or a thousand dollars per night!

The salary list of the Lafayette Theatre, now in possession of T. J. McKee, Esq. of New York, shows that such popular performers as W. R. Blake, E. J. Thayer, and Mrs. Pelby received only twenty-five dollars per week; Roberts, the favorite low comedian, thirty dollars; and Mrs. Walstein, the excellent "old woman," the miserable pittance of fifteen dollars. Maywood as a star had thirty-five dollars; Arthur Keene and Mrs. Burke, vocalists, jointly forty dollars; and Burroughs, as actor and stage manager, fifty dollars.

Mrs. Duff soon after fulfilled an engagement at Baltimore, where her only new character was *Bellamira* in Sheil's tragedy of that name, which never attained popularity.

In announcing his programme for the fall season at Chatham Garden, Mr. Henry Wallack included the names of Mr. and Mrs. Duff in the list of his company. This brought forth a card from Mr. Duff in the *Evening Post* of September 20, 1826, as follows: —

"Perceiving in the papers of the day our names associated with the Chatham Garden company, I deem it proper to state that neither Mrs. Duff nor myself has any engagement with Mr. Wallack.

(signed) JOHN DUFF."

A new theatre having been erected this season in New York by a company of gentlemen, its management was entrusted to Mr. Charles Gilfert, an eminent musician and an experienced manager at Charleston, Albany, and elsewhere. He has been described as a

man of excellent theatrical taste and of recklessly extravagant habits, whose monetary troubles and ultimate death were the results of a copious lack of financial judgment or of simple arithmetical calculation. His character may perhaps be fully understood from the following anecdote told of him in the days when he was the witty and amusing companion of many prominent men about town. The narrator is supposed to be a French resident of Albany at a date anterior to railroad travelling: "Monsieur Charles Gilfert, he come to Albany. He have ruin me in my business, *mes affaires*. He borrow *de l'argent* from me to large amount. He go to New York and promise to send him right away, *ver quick*. But *voyez-vous*, when I write to him he return me von *résponse inconvenante*, von impudent answer, and say I may go to the devil for look for him. I leave Albany instantly to have the *grand* personal satisfaction for the affront he put upon me. I walk straight away from the steamboat. I procure von large stick and rush out to meet him. By-and-by, *bientôt*, I see him von large way off, ver remotely. I button up my coat with strong determination, and hold my stick fierce in my hand to break his neck several times. Ven he come near, my indignation rise. He put out his hand; I reject him. He smile and look over his spectacles at me. I say, you von scoundrel, *coquin infâme!* He smile de more and make *un grand effort* to pacify my grand indignation; and before he leave me, he borrow twenty dollar from me once more, by gar! A ver pleasant man vas Monsieur Charles Gilfert!"

Poor Gilfert! He at length found quiet and repose in the cemetery known as St. John's, in New York, where on his tombstone is inscribed: "Cernit Omnia Deus Vindex" (God the avenger sees everything).

Under the banner of this noted leader at the Bowery Theatre, New York (or the New York Theatre, Bowery, as it was originally called), Mr. Duff now enlisted. He had lost little of his real merit, but his attractiveness had greatly waned. He was to play in light comedy subordinate to George Barrett, who had choice of characters in that line, but was otherwise considered the leading man of the company, — a position to which he was justly entitled by his high reputation, his long experience, and his genuine talent.

Mr. Duff inaugurated his engagement on the opening night of the season, October 23, 1826, by appearing as *Harry Dornton* in "The Road to Ruin" to Mr. Barrett's *Goldfinch*. The company he headed was a fine one, comprising many of the first artists of the day. Mrs. Gilfert was the best of "high comedy ladies" then known, and Mrs. G. Barrett and Mrs. Charles Young were accounted the two most beautiful women on the stage, the former especially being a most excellent and versatile actress. The talent of Mrs. Hughes was unquestionable at this period, when no one could have anticipated her future prominence as *Lady Sowerby Creamly* or *Mrs. Toodles*, while the versatility and compliant disposition of Mrs. H. A. Williams (afterwards Mrs. Maywood) rendered her one of the most useful members of the troupe. Its list of gentlemen included George Barrett, Charles Young,

MR DUFF as HAMLET

"Irish" Faulkner (who was also an excellent "old man"), John A. Stone (the author of "Metamora"), Bernard Jr., Cornelius Logan (father of three celebrated daughters, Eliza, Olive, and Celia), James Roberts, and George Hyatt, — the last two unsurpassed in eccentric and low comedy. These, with a long array of secondary actors and a brilliant constellation of stars, rendered the cast of pieces at the Bowery Theatre unusually strong and satisfactory.

The accession of Mrs. Duff to this fine *corps* was thus announced in the *Evening Post* of November 23 : —

"This lady makes her first appearance this evening as *Jane Shore* at the Bowery Theatre. It is one of those characters in which Miss O'Neill shone with peculiar lustre. Mrs. Duff approaches if not fully equals that lady in this and such characters as *Mrs. Beverley*, *Mrs. Haller*, etc. The Baltimore papers speak in unqualified praise of the latter. Why did she not appear in it last night (instead of Mrs. Gilfert) to Conway's *Stranger?*"

Mrs. Duff's *Jane Shore* was enthusiastically received. It was pronounced to be one of the greatest efforts of human genius, and one critic almost imagined that Mrs. Siddons herself stood before him. Her support in the tragedy was from her husband as *Gloster*, Barrett as *Hastings*, Young as *Dumont*, and Mrs. Hughes as *Alicia*.

On the 24th she appeared in "The Gamester" with Mr. Conway, a performance which was thus reviewed in the *Post:* "*Beverley* beyond all comparison is Conway's best performance. Mrs. Duff's *Mrs.*

Beverley is a wonderful effort, and was so acknowledged by the house, for hardly an eye denied the tribute of a tear. There is not a beauty in the dialogue of this most affecting tragedy that was not distinctly marked by this accomplished actress. Her jewels were destined to adorn a wanton, but when *Stukely* proffered love his baseness was revealed, and with one withering look she blasted all the expectations of the villain. How her perfect love and unsullied honor sustained her to the last, how her noble and virtuous nature would still dwell on the happiness that awaited them in days to come, no pen can describe. Her husband expired; she shrieked and dropped upon his lifeless corpse! For a moment all was still; but the next this admirable actress received as proud a tribute as was ever given to dramatic excellence. The impression made by this representation exceeded anything we ever witnessed."

Mrs. Duff's third character was *Lady Macbeth* to Conway's *Thane;* her fourth, *Lady Constance* to his *King John;* her fifth, *Belvidera* to Barrett's *Pierre* and Duff's *Jaffier*.

Of the latter performance the following criticism appeared: —

"Otway's celebrated tragedy of 'Venice Preserved' was represented at the Bowery Theatre on Friday night. The sudden indisposition of Mr. Conway threw the part of *Jaffier* upon Mr. Duff, and he was abundantly rewarded by frequent and well merited applause. This gentleman possesses rare qualifications for the higher efforts of the drama, and we are really curious

to know what it is that obstructs his advancement. Is it indeed because he is not a wandering star? Mr. Barrett's line of acting has nothing to do with the character of *Pierre*. . . . . Mrs. Duff's representation of *Belvidera* was a chaste picture of conflicting passion. Filial piety swayed the bolder claims of the husband, but the cruel sentence which deprived her child of a father, robbed its mother of her reason; and never sure was madness more touchingly or naturally portrayed. This lady has the rare merit of not hunting after passages for a momentary gratification. The course of the story is traced in the quiet progress of events up to the very distraction of her soul under unmerited wrongs, which at last ceases to conflict with her insuperable difficulties."

For his benefit Mr. Conway appeared as *Cardinal Wolsey* in Shakespeare's "King Henry VIII." to the *Henry* of Mr. Young and the *Queen Katherine* of Mrs. Duff, — the first and only time her name has been found in connection with that character. Those who remember the plaintive tenderness of her tones, the majestic dignity of her demeanor, and the forceful grace of her action, need no assurance of the excellence of her delineation.

December 18, 1826, is a red-letter day in the calendar of the Bowery, for it marks the conjunction of Mrs. Duff with Mr. Forrest and Mr. Hamblin, for the first time on its stage, in the tragedy of "Venice Preserved," — Hamblin as *Pierre* and Forrest as *Jaffier* affording the lady's *Belvidera* unwonted excellence of support.

December 26 Mrs. Duff played *Volumnia* to Mr.

Hamblin's *Coriolanus;* one of his finest and best remembered parts. In after years he was the Bowery's most successful manager, and the idol of its not always highly cultivated audience. He took his benefit on the 27th, when he announced, for the first time in New York, Mr. Forrest in the character of *King Lear*, — of all his Shakspearian personations, except *Othello*, the most admired, the greatest, and the best. Hamblin himself played *Edgar;* Duff, *Edmund;* Young, *Kent;* Hyatt, *Oswald;* and Mrs. Duff, *Cordelia*.

1827.

For his own benefit on the 3d of January, 1827, Mr. Forrest attempted *Richard III.*, Mrs. Duff enacting *Queen Elizabeth*. However well received at the time, it was afterwards considered one of his least successful efforts.

On the 9th Mrs. Duff created an immense sensation as *Madame Clermont* in "Adrian and Orilla," the other characters being thus distributed: —

Adrian	Mr. Bernard.
Prince Altenberg	Mr. Duff.
Count Rosenheim	Mr. Faulkner.
Michael	Mr. Roberts.
Lothair	Mrs. Young.
Orilla	Mrs. G. Barrett.
Minna	Mrs. Brazier.
Githa	Mrs. Williams.

For the benefit of the New York Fire Department Fund, January 24, with other entertainments, Mrs.

Duff recited an original poetical address written by Woodworth. She soon after played *Elvira* and *Calanthe* to the *Rolla* and *Damon* of Mr. Forrest.

Mrs. Duff was now at the proudest period of her career, at the very acme of her fame and zenith of her reputation, admired and applauded on all sides, without rivalry in her profession, and yet so amiable and unassuming in her manners that William Gowans, a late well known and respected bookseller and collector of New York, who in early life had occupied a subordinate position on the Bowery boards, has been heard to express and reiterate the opinion that she was the most perfect and indeed the only true lady he had ever met on the stage of the theatre. Her *Madame Clermont* continued to be received with great favor, as may be seen from the following article in the *Albion* of February 10: —

"We have no space to express in sufficient detail our surprise and admiration at the *Madame Clermont* of Mrs. Duff. The play is excessively trashy but *her acting* is peculiarly fine. Since the time of Miss O'Neill we have seen no performer so successful in the delineation of maternal affection. It would be judicious in Mrs. Duff to persuade her husband to make himself master of his author. His inaccuracy and forgetfulness on Tuesday were shameful."

How far this censure may have been deserved it is now impossible to tell, but it no doubt was in some way resented by Mr. Duff, for from this date forward there was a change in the tone of the *Albion's* articles on Mrs. Duff also, whom hitherto it had placed beyond

all competition. It did not cease to praise her, although in a somewhat qualified manner.

Mrs. Duff was now invited to Philadelphia by Mr. Booth, and on the occasion of his benefit at the Chestnut Street Theatre, February 17, appeared for that night only as *Belvidera* to his *Jaffier* and the *Pierre* of Henry Wallack.

Two events of great interest to the dramatic public of New York now occurred in the Court of Common Pleas, through the suits of Henry Wallack against Charles Gilfert and John Duff for loss of services and breach of contract, the reports of which from the papers of the day are herewith appended: —

NEW YORK COURT OF COMMON PLEAS.

JUDGE IRVING, PRESIDING.

March 1, 1827.

WALLACK *vs.* GILFERT.

For damages incurred by the seduction of Mr. and Mrs. Duff from the employ of plaintiff, manager of the Chatham Theatre, by the defendant, manager of the New York Theatre, Bowery.

Henry Dennis, box-keeper of the Chatham Theatre, in his testimony says he has seen Mr. and Mrs. Duff; can form no estimate of their value; Mrs. Duff is an attractive actress and would produce emoluments to any house; Mr. Duff is also an attractive actor; the lady however is the chief attraction. Such an actor and actress would give strength to a company, which

would sustain great loss by their being taken away. Mrs. Duff drew good houses whenever she played.

Richard Hatfield, Master in Chancery, knows Mrs. Duff as an actress: would consider her the main strength of any company, and one of the first actresses in the country. Knows Mr. Duff. He is a very good actor. Mrs. Duff is the principal charm. Would consider the profits of a house enhanced by Mr. Conway and Mrs. Duff performing together.

Mr. Smith was called as a witness, when Mr. W. M. Price (for the defence) remarked that it was unnecessary to introduce any more evidence of the value of Mrs. Duff, as he was willing to admit what he really thought her to be, the *most distinguished actress in this or any other country*. He would also admit Mr. Duff to be a very respectable actor.

Mrs. Mary Ann Duff, sworn: The engagement between Mr. Duff and myself with Mr. Wallack commenced on the 23d of May last.

The letters by which the engagement was made were then read.

The plaintiff here rested his case.

Mr. Price then opened for defendant. Having concluded, he recalled Mrs. Duff.

MRS. DUFF. — Previous to the 1st of July Mr. Duff had no conversation with Mr. Gilfert about an engagement.

QUESTION. — Had you ever communicated to any person that you were disengaged?

MRS. DUFF. — Mr. Eustaphieve, the Russian Consul, called on me, and in the course of conversation asked

where I would perform the next season. I told him I had no engagement for the next season.

The theatre closed on the 15th of July for the purpose of repairing the house. I received no salary from the 15th of July to the 9th of October. The last week's salary for my performance was not paid me. I went twice for it but did not see the manager. I had a conversation with Mr. Wallack about signing certain articles. It took place on the 4th of July. He demanded my signature to the articles. I refused. He then shook them in my face and said I must and should sign them. I again repeated that I would not. He then said his company was governed by those articles and that I was of no more consequence than any other member of his company, and whether I signed them or not I should be governed by them. It was after this that Mr. Eustaphieve called on me. When I said I had no engagement, he replied that he understood I was engaged to Mr. Wallack. I told him I considered that as broken, inasmuch as Mr. Wallack had treated me with much rudeness, and had not paid me my last week's salary. He asked permission of me to say I was disengaged, which I granted him. There was no proviso made in the agreement between my husband and Mr. Wallack by which we were to be deprived of salary during the tearing-down of the theatre.

CROSS-EXAMINED BY MR. ANTHON.

With regard to the last week's salary, I had understood that the funds of the theatre were at the time locked

up in the Tradesmen's Bank by an injunction. About two months after it was due, a person whom I never saw before came and tendered me the salary. It was refused. It was not again tendered me. During the rebuilding of the Chatham Theatre Mr. Duff and myself were engaged at the Lafayette Theatre.

QUESTION. — Another ground of complaint, as alleged by you, was the cast of characters. You refer, do you not, to *Adeline?*

MRS. DUFF. — I do.

QUESTION. — Was not that a favorite character of yours?

MRS. DUFF. — I have no favorite characters.

QUESTION. — Was it not a favorite with the public?

MRS. DUFF. — They have never seen me in it.

QUESTION. — Have you never performed it?

MRS. DUFF. — I have in Philadelphia, not in New York.

QUESTION. — Was it not a favorite there?

MRS. DUFF. — I believe not; the play did not suit.

QUESTION. — Was it repeated?

MRS. DUFF. — It was, twice.

QUESTION. — You were not constrained to perform it here?

MRS. DUFF. — I was not.

The contract by Mr. Duff with Mr. Gilfert, relative to the engagement of Mr. and Mrs. Duff, was here stated by the witness, but we do not think proper to put it before the public. It was dated the 18th of September, 1826.

On resumption of the evidence Mrs. Duff testified that she did not know that Mr. Wallack had sued Mr. Sandford, proprietor of the Lafayette Theatre, for her performance there. Had no reason to, and did not, expect a vacation in the Chatham Theatre at that time. Considered her engagement as for ten successive months. It is not usual for a summer theatre to have a vacation in summer. Is not acquainted with any act or deed of Mr. Gilfert intended to draw us away from the Chatham Theatre.

Mr. John Duff in his testimony says that he recollects the conversation with Mr. Eustaphieve. Met Gilfert accidentally in the coffee-room of the Lafayette Theatre. He asked me if I was engaged to Wallack. I told him, no. He said he did not wish to go to war with any other managers or interfere with them, and would like to know if he might write to me asking if I was engaged. I replied, he might. Such letter however was never received. I mentioned it to Mrs. Duff. She replied she was under some obligation to Mr. Sandford, and considered herself bound to give him the preference. An offer was then made to Mr. Sandford, which he declined on the ground that he could not obtain adequate support for Mrs. Duff. I then considered myself open to a negotiation with Mr. Gilfert.

Jonathan D. Stevenson, present manager of the Chatham, and formerly connected with Mr. Wallack, says: In course of conversation Mrs. Duff said Mr. Wallack certainly could not expect them to remain idle during the vacation. I remarked, "We do not

lose you, madam?" She said, "Oh, no! we return after the vacation."

James Roberts, comedian, testified that he was engaged to Mr. Wallack at the rate of thirty dollars per week, but broke his engagement in consequence of dislike and disagreement with him; that he paid the penalty, one thousand dollars, for breaking his engagement; that he now received forty dollars per week, and fifteen dollars per week for his wife, at the Bowery Theatre; that Mr. Gilfert loaned him one thousand dollars to pay Mr. Wallack, which amount he had returned, excepting two hundred dollars. He did not think the Chatham a desirable place for representing tragedy, in which Mrs. Duff excelled, but that it was more appropriately a theatre for melodrama.

The case was summed up by Messrs. W. M. Price and David Graham for the defendant and by Mr. John Anthon for the plaintiff, and after a short charge by Judge Irving the jury returned a verdict for the plaintiff, with SIX CENTS damages and SIX CENTS costs!

The second suit came off on the following day and is thus reported.

NEW YORK COURT OF COMMON PLEAS,

JUDGE IRVING, PRESIDING.

March 2, 1827.

HENRY WALLACK *vs.* JOHN DUFF.

Mr. John Anthon opened the plaintiff's case. He stated that the contract on which this action was

based had been concluded between the parties in the course of an epistolary correspondence about the 24th of March, 1826, by which the plaintiff became entitled to the services of the defendant and his wife as dramatic performers at the Chatham Theatre for ten months at the joint salary of fifty-five dollars per week; that, in pursuance of the contract so entered into the defendant and his wife came to the city of New York from Philadelphia about the 21st of May last, and entered upon the performance of their engagement at the plaintiff's theatre on the 23d; that they continued to be so employed until about the 15th of July following, when the theatre was closed for the purpose of making extensive repairs, and continued closed until the 9th of October following; that notwithstanding the closing of the theatre the defendant's contract continued in full force, but that, instead of returning to resume his engagement, he and his wife had accepted a more profitable engagement from Mr. Gilfert of the New York Theatre, Bowery, where they were at present employed: that in consequence of this breach of the defendant's agreement the plaintiff had sustained great damage which he now called upon the jury to reimburse.

The correspondence between the parties was then read. It consisted of three letters, the last dated March 24, 1826.

The engagement was that the defendant and his wife should perform for ten months, which are certain, without reduction of salary, at the joint salary of fifty-five dollars per week, — Mrs. Duff to have the entire

range of tragedy and their benefits to amount to from seven to eight hundred dollars, after deducting one hundred and eighty dollars, the expenses of the house.

In Jonathan D. Stevenson's examination he says the Chatham Theatre is not a summer theatre, although it opened as such in 1824; that before its enlargement it would not have contained more than seven hundred dollars in all; that the expenses were about one hundred and eighty dollars, and that a benefit could not yield more than five hundred dollars; that it would now hold one thousand dollars; that Mrs. Duff is a very attractive actress, but that she has sometimes played to thin houses.

Mr. Graham in opening for the defendant stated that the breach of contract in this cause was on the part of the plaintiff himself, in shutting up the theatre and stopping the salary of the defendant and his wife. According to the plaintiff's own evidence the contract had been violated by him. He was bound to obtain the consent of the defendant. This he had not done, but had cast him and his family upon the world for three months without employment and without salary. In addition he had refused to pay their last week's salary, and insisted in the most arbitrary manner upon Mrs. Duff signing certain articles creating an essentially different contract both as to time and services to be rendered, and to be enforced by severe penalties. He had insisted on Mrs. Duff's performing in melodrama, contrary to the terms of contract; and after closing his theatre, so far from finding defendant and

wife employment or continuing their salary, he had declared that they should not perform at the Lafayette Theatre, and that any person who did so should not perform at his theatre again.

John Barnes — comedian, and husband of Mrs. Barnes, the tragic actress — says in his testimony that Mrs. Duff is a great treasure to any theatre, but considers the Chatham more suited to melodrama than tragedy, the former being more attractive there.

Charles Gilfert says: Mrs. Duff is an eminent and attractive actress. Her principal value to a manager would consist in her appearing seldom, and in sending her at times to Philadelphia or Boston. She has played at the Bowery Theatre to as low a sum as sixty-one dollars and a half. Five hundred dollars is the largest house she has played to, and then she had the assistance of Mr. Conway. Every manager keeps books showing the receipts of the house every night. Presumes the plaintiff keeps such books. Has been a manager since 1817. Would consider the closing of the Chatham Theatre at the time and under the circumstances a violation of agreement if the salaries of the performers were not continued.

James Roberts, comedian, testified as to the melodramatic character of the Chatham Theatre, and the great success of "The Lady of the Lake" and "Brian Boroihme;" that Mrs. Duff when first there drew good houses, but "Brian Boroihme," drew better ones. Mrs. Duff had a benefit at the Chatham while he played there. Does not remember Mr. Duff having one. The other actors were paid while the injunction remained on the Tradesmen's Bank.

Nicholas Dean, Clerk of the City and County, says Mrs. Duff is a most distinguished actress, but has seen her play to very thin houses at the Bowery Theatre.

William R. Blake produced the blank articles of agreement used at the Chatham Theatre. They provide for a vacation of two months, in *January* and *February*.

After the summing up by the counsel and the charge by Judge Irving, the jury returned, after an hour's absence, with a verdict for DEFENDANT.

Mrs. Duff's benefit quickly followed the termination of these trials, the result of which gave general satisfaction. It occurred on the 5th of March and was most liberally patronized. All the city papers called attention to her bill, which consisted of "Adrian and Orilla" and a new farce called "Returned Killed," in which Mr. Duff assumed the character of *Milligan*.

The *Evening Post* of that date said: "Mr. Kean has pronounced her *Madame Clermont*, which she has chosen for her benefit, the most finished performance he ever witnessed. We are confident there will be a rush to see it."

The *Enquirer* added: "Mrs. Duff has chosen 'Adrian and Orilla,' in which her talents have made so deep an impression. *Madame Clermont* is her best performance. Mrs. Duff has recently escaped from the perils of a lawsuit. In the first trial she gave her testimony in the clearest and most unassuming manner and, though subjected to a severe cross-examination, nothing could exceed the consistency and propriety

of her answers. In the second trial the jury pronounced her conduct irreproachable. Will not the public concur in that opinion?"

And the *Albion*, a few days after, in noticing the occurrence, stated that "Mrs. Duff had her benefit on Monday. The play was 'Adrian and Orilla,' in which she sustains with vast ability the part of *Madame Clermont*. The circumstances of the recent trials in relation to this lady's engagement at the Bowery Theatre created a strong excitement in her favor, and drew a numerous audience."

On the 7th of March, for the first time, she played her since very celebrated character of *Adelgitha*, for the benefit of Mrs. Blake. Mr. Charles Young supported her as *Guiscard*, Mr. Blake (then young and handsome) as *Lothair*, Mr. G. Barrett (severely out of place) as *Michael Ducas*, and Mrs. G. Barrett as *Imma*.

Arthur Keene, the vocalist, took a benefit here on the 12th of March, appearing as *Francis Osbaldistone* in "Rob Roy," — Henry Wallack making his first appearance at the Bowery as the *Highland Chieftain*, Mr. Roberts enacting his favorite part of the *Baillie*, Mrs. Blake giving the music of *Diana Vernon*, and Mrs. Duff seeming to be the actual *Helen Macgregor* herself.

Many comments were made on this unexpected conjunction of talent so soon after the late suits at law, and one from the *Albion* is here introduced: "On Monday by particular desire Mr. Keene had a benefit, and the house was greatly thronged. The opera was 'Rob Roy,' in which Mr. Henry Wallack played *Rob*.

Mr. Wallack, as every one knows, the manager of the Chatham, had only last week brought an action against Mr. Gilfert of the Bowery for seducing away Mrs. Duff; yet within a few days he volunteers to act upon Mr. Gilfert's stage as Mrs. Duff's dramatic husband. We do not understand these things and perhaps they are not worth understanding. Wallack is a good *Rob Roy* but considerably inferior to Maywood. The *Helen* of Mrs. Duff is a first-rate performance, forcible in the declamatory and affecting in the pathetic parts."

In speaking of the performance the *Mirror* said: —

"We have but a word more; it is in relation to Mrs. Duff. The part of *Helen Macgregor* is not suited to her transcendent powers, but '*nil tetigit quod non ornavit*' was never better applied than in relation to that admirable performer. Her burst of feeling when the lament comes wailing through the rocks of the Highlands and she learns what toils have been woven around her husband; her high and haughty charge to *Francis Osbaldistone;* her agonized parental emotions as she strains her children to her breast; and then the thrilling exclamation which escapes her when the name of *Rob* is echoed through the mountains, and safe and unharmed he folds her in his arms, — were all conceived and executed in — but we need not seek for epithets; it was nature itself!

"Many are of the opinion that the frequent witnessing of theatrical representations hardens instead of humanizes our hearts. To such we would say that we sat in the same box with an actor whose province it is to

smooth the wrinkles on the brow of care, and whose original humor in that house has always called forth peals of laughter. *We saw the big tears roll down his cheeks for the well depicted sufferings of Helen Macgregor.* Mrs. Duff will appreciate the compliment when we tell her that the *tears of Hyatt* attested the excellence of her performance."

On March 15 Mrs. Duff appeared in "The Distrest Mother," calling forth, in the following terms, one of those slurring compliments heretofore alluded to, and peculiar to the *Albion* alone: "We have no room to speak of 'The Distrest Mother' except to laud Mrs. Duff's *Hermione*, and to wish that she would be a little less tragic in her tragedy. Horace says that people who wish to make others weep should begin by weeping themselves; but he never meant that they should keep their visages in a perpetual state of irrigation. With this exception Mrs. Duff is without a superior on the American stage."

Among thousands of notices in American papers on Mrs. Duff's performances the above are the only disparaging remarks that have been found.

Mrs. Duff next played *Cora* in "Columbus;" and again *Elvira* to Alexander Wilson's *Rolla*, in which she seemed to evince extraordinary power, her last scene being pronounced sublime. Her succeeding characters were *Angela* in "The Castle Spectre," *Lady Randolph*, *Florinda*, *Therese*, *Desdemona*, and *Imogine* to Forrest's *Bertram*, which was thus noticed by the *Mirror*: —

"We must now speak of Mrs. Duff, and we hardly

know how to say enough in her praise. Those who are fond of strong excitement will not find an entertainment more suited to their taste than her enactment of *Imogine*, but persons who cannot depend on the strength of their nerves should not venture to witness it. We believe that there were very few present on the occasion of which we speak whose looks were not sometimes stiffened with horror as she depicted the woes of the heroine."

Her long engagement terminated with a second benefit on the 25th of July, when she appeared as *Elvira* (with Forrest as *Rolla*) and as *Annette* in "The Maid and Magpie." During the season she had appeared upwards of sixty times and represented twenty-six different characters, — *Belvidera*, *Calanthe*, *Elvira*, *Madame Clermont*, and *Queen Elizabeth* taking precedence in the number of repetitions.

Mrs. Duff had now established as high a reputation in New York as in Boston or Philadelphia, and press and people were lavish in her praise.

Of all the articles written on her performances and summing up her merits, none perhaps was more just and discriminating than the following which appeared in the *Mirror* of May 5, 1827: —

"MRS. DUFF. This lady is decidedly the best actress in our country.

"We have for a long time intended to speak of her in a separate article and more at length than the limits of a notice of the performances through the week would permit. The subject however is one of difficulty. There are few who are not able to appreciate

good playing, but there are fewer who are capable of conveying to the mere reader anything like a distinct idea of an actor's merits.

"To Mrs. Duff in particular this observation applies. In her style of acting there are none of those prominent points, none of those strongly marked characteristics, which are of such service to the dramatic critic in his observations on the stage.

"Mrs. Duff has one great characteristic, one remarkable peculiarity that strikes all who see her, and that is *uniformity of excellence.* She makes no points. We cannot say of her as we used to say of Kean, — 'that's a beautiful touch.' Her merits and defects (though the latter are few in number and trivial in moment) pervade the whole of every character she undertakes. There is no singling them out and saying 'such a speech was given in a pre-eminently fine manner, and in such a scene she did not seem to have a full conception of her author's meaning.' From beginning to end, from her first entrance to her final exit, you see before you only the character she is personating. The unity of her conception — the *oneness* — is remarkable. No temptation can induce her to break it. If a scene offer ever so much opportunity for display, and it be a display not authorized by the whole design and tenor of the part, she suffers it to pass by unnoticed.

"This is the perfection of her art. This is the way to deceive and delight an audience. They forget they are in a theatre, and 'live o'er the scene.'

"If a noise occur in the gallery Mrs. Duff exhibits

no consciousness of it as many very naturally do, thus permitting the player to be seen through the regal robe or sacerdotal habit.

"She seems to have a separate existence during the continuance of the play, and to have lost all knowledge of, and even all power of seeing, the realities around her. Kean used to startle us by electric flashes; Mrs. Barnes occasionally shines out with great brilliancy; but Mrs. Duff pours out one unceasing blaze during the whole time she occupies the stage. We do not mean to say that there is a uniformity of interest in all she does, but a uniformity of excellence.

"In an important passage she gives us no declamation or rant on the one hand, and on the other she does not think it beneath her powers and slight it.

"The playing of this lady may be compared to the poetry of Goldsmith. No fits and starts, no rising and falling, except as the dignity of the subject varies. There is scarcely a person who ever read 'The Deserted Village' for the first time who did not think himself capable of writing as well, till by the experiment he became convinced of his error. This arises from the truth of the sentiment, and the care and beautiful polish the author has bestowed on that admirable production. So it is with Mrs. Duff's acting. At first when we see her we are like *Partridge* in Fielding's novel, and are ready to exclaim, 'Psha, there is no great excellence in that.' This impression however is of no great duration, and we soon are willing to acknowledge that her art is perfect in proportion as it assimilates itself to nature.

"In the Bourbonic Museum at Naples there is a large fragment of an unfinished statue of Hercules. It is unfinished, but every line and trace about it declare it to have been the work of a master genius. So it is with the playing of several of our prominent actresses, but it is not so with Mrs. Duff, whose work is finished at every point.

"Since we have drawn an illustration from sculpture, we might properly speak of her style as bearing a resemblance to the immortal Phidian Goddess, every feature of which is true to nature, but which presents a whole more beautiful than Nature's choicest works. Who that has seen Mrs. Duff in the part of *Jane Shore*, for example, will not perceive the aptness of the remark? In every line, in every word, she is true to the author, and departs not in a single instance from his delineation; yet the character as given by her is one of far greater dignity than Rowe had the ability to draw."

After a few weeks' rest Mrs. Duff appeared at the Park Theatre on the 27th of September in conjunction with Mr. Cooper, their opening play being "Venice Preserved." She was here seen as *Belvidera*, *Lady Macbeth*, *Madame Clermont*, *Imogine*, *Volumnia*, *Eugenia*, — and on her benefit night, her last before visiting Europe, as *Virginia*, for the first time in New York. Although their off-nights were occupied by the powerful attraction of the first engagement in New York of Clara Fisher, whose popularity brought her a benefit of sixteen hundred and eleven dollars, Mrs. Duff and Mr. Cooper were liberally and fashionably patronized,

and universal regret was expressed at the lady's intended absence.

Mrs. Duff next proceeded to Boston, where she commenced an engagement on the 17th of October. After playing a few nights the critics of our modern Athens were incensed to find that Hackett and Barnes, in their great hit of the *Two Dromios*, were absorbing most of the patronage of the public. Some of the newspaper articles are here reproduced.

From the *Boston Gazette*, Oct. 22, 1827, we quote :—

"The stage for the past week has indeed presented a 'Comedy of Errors.' The high soaring of genius has been unheeded, and senseless mimicry and grimace have borne the ascendant.

"It is a singular fact that an actress of more decided talent in tragedy than any one on the English stage at this hour, has performed three nights at the Federal Street Theatre to little better than bare walls. Nor can our play-going community plead ignorance of her merits; here they first electrified an audience, and here they first burst forth from obscurity into sunshine.

"At this moment Mrs. Duff is more highly gifted than ever; her powers have ripened into matured excellence, and in her particular line her contemporaries readily yield her the palm. We think she has greatly improved since her last visit, and are convinced she can make a stand in any theatre whatever.

"On Friday evening we saw her for the first time in *Madame Clermont*, and since her wonderful effort in *Hermione* we have seen nothing to equal it. In the last scene she seemed to throw off her identity, and

looked and moved as a supernatural being; her face assumed a cast altogether Siddonian, and her hurried and pathetic tones penetrated us with an involuntary shudder. We could only lament the capriciousness of taste which would disregard such talent in pursuit of buffoonery and farce."

The *Boston Traveller*, Oct. 23, 1827, said: —

"MRS. DUFF. There has been nothing more surprising in the annals of our stage than that this lady should in the least lack public patronage. Mrs. Duff is undoubtedly the Siddons of the American stage. We have seen no other so fitted, both personally and mentally, to take the highest stand in her profession. In the soul-subduing qualities of her voice, so touching in its pathos and awakening in its energy, Nature has been most liberal to her. The outline of her head and face is classic, and her eyes are brilliant and powerful. She never fails to carry her audience along with her, and so completely embodies the properties with which an author invests the character, that her representations are unerringly true to nature.

"Our stage is occasionally illuminated by the genius of such men as Kean, Macready, and Forrest, but first-rate female talent has been almost unknown to us. Would it not seem that its very rarity should cause it to be cherished? Why, then, is Mrs. Duff neglected?"

The *Boston Gazette*, Oct. 25, 1827, said: —

"MRS. DUFF. This lady's performance of *Isabella* was throughout the most finished and effective representation which we have witnessed of the character. Her chief power undoubtedly lies in the pathetic, to

which indeed every lineament of her speaking face seems to be attuned. Nothing could exceed the exquisite pathos of her manner in giving the ring to *Villeroy*, or her subdued frenzy and death scene in the play. Although her audience was not numerous, it was composed for the most part of those who can best appreciate the efforts of genius, and whose breathless attention gave the happiest commentary on her success. We have assurance from them and others that she shall not leave Boston without a proper indemnity for her exertions, and we think it proper to state that they will be used to-morrow evening for her benefit, on which occasion she will appear as *Adelgitha*, in the play of that name, for the first time in Boston."

The *Boston Courier* said: "We are assured by several gentlemen in her profession, who have recently arrived from England, that there is no lady at present on the stage who can be considered as in any degree her rival."

The *Boston Traveller* responded: "Her place cannot be supplied, as it is granted by all who have seen her that she has no equal on this side of the Atlantic nor any superior on the British stage."

Her benefit attracted a fashionable house, and her unrivalled powers were never more successfully exerted than on that evening; so said the public press.

A brief re-engagement followed for the support of Mr. Forrest, who made his first appearance on the 2d of November as *Damon*, and afterwards in succession personated *Rolla*, *Virginius*, *Othello*, *Brutus*, and *Bertram*, Mrs. Duff being the *Calanthe*, *Elvira*, *Virginia*,

Desdemona, *Tullia*, and *Imogine*, — the latter for her final benefit on the 15th of the month.

Mrs. Duff and her husband sailed from Boston on the ship "New England" for Liverpool on the 4th of December, 1827. Steam-packets were yet unknown, and at that period of the year it may be imagined that the voyage was not over pleasant or very speedy. After Mr. Duff had taken his passage, he was disturbed by a dream in which he beheld the destruction by shipwreck of the vessel in which he was to sail. This made such an impression upon his mind that he changed his tickets for those on a packet to leave at a later date, in which he and his wife reached their destination in safety; but in Liverpool he learned that the former ship had not yet arrived, nor was she ever heard of again. The story of this dream has been converted into quite another shape, and has been told in print as follows: "Mrs. Duff, after her widowhood, had formed an engagement of marriage with Mr. Conway, the tragedian, who soon after sailed for Savannah. A few nights after his departure the apparent ghost of the tragedian appeared to Mrs. Duff in a dream. On awakening, she wrote down the circumstances, date, and hour. Soon news arrived that Mr. Conway had committed suicide by plunging into the sea off Charleston Harbor on the very night and hour of the strange dream." The incorrectness of this version of the story will be at once perceived when it is remembered that Mrs. Duff did not become a widow until April, 1831, and that Mr. Conway had perished in the spring of 1828, three years before. But to return to this London engagement.

1828.

The American public was anxious to learn the result of the experiment; but nothing was heard of the Duffs until April, when the news came that Mrs. Duff, after playing a preliminary and successful engagement at Brighton, had appeared on the boards of Drury Lane Theatre on the 3d of March, 1828, in the tragedy of "Isabella," with the following cast: —

Biron	Mr. Macready.
Count Baldwin	Mr. Younge.
Carlos	Mr. Wallack.
Villeroy	Mr. Cooper.
Belford	Mr. Mude.
Sampson	Mr. J. Russell.
Nurse	Mrs. C. Jones.
Child	Miss Lane.
Isabella	Mrs. Duff.

(From the Theatre Royal, Dublin; her first appearance in London.)

Of the above cast, it may be remarked that Miss Lane is the sole survivor, and that she is now known in America as the very talented Mrs. John Drew (1882).

Why Mrs. Duff was announced as from Dublin has not been explained, but probably from a desire to avoid the prejudice, then supposed to exist in London, against everything American; and especially because Thomas A. Cooper, the foreign born but naturalized American actor, had recently been almost hissed from the boards on his first appearance as *Macbeth*. Mrs. Duff had originally played at the Dublin Theatre; so the announcement, though deceptive, was not altogether fictitious.

The comments of the London press were very various. The *Theatrical Observer* condemned her performance, and said she wanted energy, action, and — most of all — mind. Still it acknowledged that she was received with some favor. The *London Atlas* spoke of her as a respectable but not a remarkable performer, and the *Gazette* observed that her fright was so excessive as to prevent the possibility of forming a decided opinion relative to her merits.

Bell's Weekly Messenger, however, gave a very different expression of opinion. It said: "The tragedy of 'Isabella' was performed for the purpose of introducing a Mrs. Duff in that character. The lady is pleasing in features, elegant in person, and seems to possess a thorough knowledge of the business of the stage. She performed *Isabella* with considerable effect. There was a graceful ease in her deportment, a proper conception of the author, and an impassioned manner in the delivery of the text, which appeared to make considerable impression on the audience, which was very numerous."

But these remarks were tame compared with the criticism which appeared in the *London Age*, herewith annexed: —

"The house was not full, and the audience by no means one of those we sometimes find in theatres on first nights, predetermined to applaud whatever was not absolutely repulsive. On the contrary we never saw a house in the beginning much more indifferent, nor did we ever see a more thorough triumph over such indifference. The applause at first was reluctant

and guarded, but in every succeeding scene it increased in frequency and fervor, until at length, when the second appearance of the actress was announced, it rose to absolute enthusiasm. Under such circumstances the triumph, of course, must have been complete, and the actress had the right to prize it more dearly from its having been accorded without favor, and only after a clear, unbiassed conviction that it could not with honesty have been denied.

"Mrs. Duff appears to be about eight and twenty. Her figure is good, and her action graceful but not redundant. She seems perfectly self-possessed. From the moment she came upon the stage until the moment she left it there appeared an utter unconsciousness about her of an audience. She was absorbed in the character she represented. She gave not only every situation but every syllable in such a manner as would have most delighted Southern himself, and was never disheartened by any omission to notice the more delicate and most beautiful touches, nor betrayed into extravagance by the eagerness with which the more obvious — and consequently less valuable — points were seized upon by the audience and vehemently clapped. Her eye is the finest since the time of Mrs. Siddons. Her voice is full of expression, but unequal. She has not, in fact, what the French call *tears in her voice*, and consequently was less touching in her tears than in the anguish beyond the power of weeping, which she conveys with surpassing excellence.

"It will be the fault of the management if Mrs. Duff does not do great things for Drury Lane Theatre.

There is no actress in her line, now on the London stage, with so much intellectual energy; and though many surpass her in physical force, the former quality, though it may not achieve so quick a fame for her, will secure her one of higher value and infinitely more lasting."*

It is very probable that Mrs. Duff was not at her best on this occasion; it would indeed have been singular if she had been. An appearance in a strange theatre (enormous in size, and designated by Mrs. Siddons herself as "the wilderness"), before an unfamiliar audience, and in a foreign land, has usually in it something appalling, even to the most self-confident. In Mrs. Duff's case anxiety for the result undoubtedly somewhat embarrassed her, and in a measure paralyzed her powers. She wrote to her friend Mrs. Charles Durang that she had never before suffered so much from stage-fright, and that the applause at the conclusion of the play was so tremendous that it entirely unnerved her. In truth the strain upon her nervous system had been so great that she was prostrated under its effects and prevented by illness from making her second appearance until the 14th of April, when she again came forward in the tragedy of "Adelgitha," supported by John Cooper as *Guiscard*, Charles Kean as *Lothair* (in which character he was decidedly condemned), Wallack

* A similar diversity of opinion among theatrical critics was noticeable during the recent visits to London of Mr. Edwin Booth and Mr. John McCullough; but, as in Mrs. Duff's case, the audience signified approval, and the gentlemen remained long enough to convince even captious critics of their high deserts.

as *Michael Ducas*, and the lovely Miss Foote, since Countess of Harrington, as *Imma*.

Adelgitha, though a less favorite character with the audience, was admitted to have been better performed than *Isabella*, and it increased the favorable impression made by the actress. Even the *Theatrical Observer*, which had previously said that she lacked mind, now acknowledged that she had good sense, understood thoroughly her author, and possessed talents which might be of service to the theatre.

Bell's Weekly Messenger followed up its previous opinion by saying that Mrs. Duff made the most of the character and displayed talents of no ordinary kind; that she became a great acquisition to Drury Lane; and, if not comparable to a Siddons or an O'Neill, was at least superior to the actresses who of late had aspired to the highest rank in her art.

With these accounts of her favorable reception, and the prospect of increasing success, the theatrical public was soon after astounded to hear of Mrs. Duff's unexpected return to America.

Many were the reasons imagined and assigned by the press of America for this sudden change of programme, — the most general being the determination of the English public to show no favor to American talent or to allow that any good thing could come out of Nazareth; and just retaliation was recommended by certain journals against such English actors as might hereafter seek employment on our shores!

The *New York Albion* took perhaps the most sensible view of the subject in its issue of July 5, 1828,

when it said: "It has never been satisfactorily explained why Mrs. Duff left England so precipitately, where a person of her talents is evidently wanted and where her début had been so fortunate. Without pretending to be in any one's secrets we think we can undertake to declare that all the theories invented by the newspapers for the solution of this are very wide of the mark. It is sufficient for us now to express our gratification that Mrs. Duff has returned and that we are likely to retain so clever a woman among us."

There were no doubt several reasons combined which induced the determination of a return to America, one of which was probably a disagreement between Stephen Price, — then manager of Drury Lane, — and Mr. Duff regarding Mrs. Duff's salary. For the two nights that she played she received — nothing! Another was that even with a liberal salary the expenses of a residence in London with their large family would absorb it all. Mr. Duff probably came to the conclusion that although Mrs. Duff's fame might be increased by a London engagement, their general prosperity would be advanced by a return to America, where they were so widely known and highly esteemed. And perhaps the most powerful of all was to be found in Mrs. Duff's family pride, grief, and disappointment. On her arrival in England her sister, Mrs. Moore, did not come near her, but sent word from a fashionable watering-place that it would not be convenient to receive her. Her mother and her younger sister were dead, and Mr. Duff's health was in a failing condition. So their visions of the gold and glory that were to be gained on

British ground were summarily dispelled; and on the 20th of May, landing from the ship "Amethyst" at Boston, our voyagers once more set foot upon the shores of America.

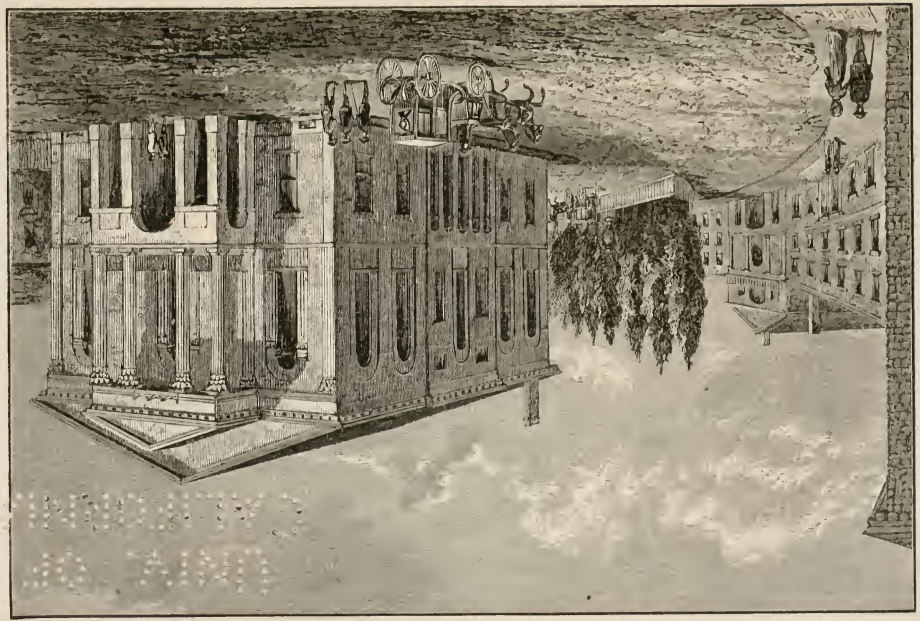
They had scarcely reached the wharf when an engagement was concluded with Mrs. Duff by Messrs. Finn and Kilner, of the Federal Street Theatre, for her appearance there on the 22d and 30th of May, the only two nights before the close of the season that were unappropriated. On these occasions she played *Mrs. Haller* and *Isabella*, the parts of the *Stranger* and *Biron* being assumed by Mr. Finn. The houses were full and fashionable, and her reappearance was greeted in the most enthusiastic manner.

She was also engaged for one night at the little town of Salem, where she played *Isabella* to a crowded house.

On the 17th of June she triumphantly reappeared at the Chatham Garden Theatre, New York, in the character of *Mrs. Haller* to the *Stranger* of Mr. Maywood. *Florinda*, *Eugenia*, and *Adelgitha* followed in succession.

On the 28th she appeared at the Park Theatre (for the last time) for Mr. Booth's benefit, as *Florinda* to his *Pescara*. In return, for Mrs. Duff's benefit at the Chatham, Booth volunteered as *Jaffier* to her *Belvidera* in "Venice Preserved." She terminated her engagement July 3, as *Isabella*.

A most admirable company was this season gathered at the Chatham, including Alexander Wilson (who at one period of his career was thought the equal of



For the winter season Mr. Duff was employed at the Federal Street Theatre, Boston, and played when his health permitted; but Mrs. Duff accepted an engagement at the new Tremont Theatre, at a salary of fifty dollars per week and four clear benefits during the season. This appears to be the largest salary she ever received for her individual services during her entire career, although at the present time it would be thought utterly beneath the notice of any ordinary leading actress.

Mrs. Duff was to have opened at the Tremont Theatre on the 15th of October but was prevented by sickness from appearing until the 29th, when the Tremont bills bore the following heading: —

"The manager has the pleasure to announce that Mrs. Duff, having recovered from her indisposition, will make her first appearance this evening in the part of *Florinda*. In order to gratify the wishes of many individuals that Mrs. Duff would appear in two of her most celebrated characters in conjunction with Mr. Booth, an arrangement has been made with Mr. Booth to prolong his engagement for two nights, for the purpose of appearing in the characters of *Pescara* in 'The Apostate' and *Orestes* in 'The Distrest Mother,' the parts of *Florinda* and *Hermione* by Mrs. Duff."

This arrangement was carried out with brilliant success and was followed by the engagement of Mr. Wallack, to whose *Rolla*, *Hamlet* and *Macbeth*, Mrs. Duff appeared as *Elvira*, *Ophelia*, and *Lady Macbeth*.

On the 13th of November she went to the Federal Street Theatre to play *Mrs. Haller* for her husband's

benefit; and on the 19th took her own at the Tremont as *Juliet*, with Wallack as her *Romeo* and Cooper as *Mercutio*, when she was honored with a crowded and fashionable house. Theatrical etiquette at that time demanded the announcement of an immediate re-engagement, and on the 24th of November she reappeared as *Mrs. Beverley* to Cooper's *Gamester*, — and for his benefit, on the 26th, as *Calanthe* to his *Damon* and *Katherine* to his *Petruchio*. On the 28th the present distinguished and unrivalled veteran of Wallack's Theatre, John Gilbert, made his début on the stage with entire success as *Jaffier* — to Alexander Wilson's *Pierre* and Mrs. Duff's *Belvidera* — in "Venice Preserved." A living witness of her extraordinary skill, he has recently acknowledged that he never saw her superior.

On the 10th of December Mrs. Duff took her second benefit, as *Statira* to the beautiful Mrs. Pelby's *Roxana* and Wilson's *Alexander the Great*.

She now made a short excursion to Philadelphia, and it was hoped that her former great popularity would attract a paying house at the Chestnut Street Theatre where dramatic entertainments had become almost totally neglected. The receipts per night sometimes did not reach twenty-five dollars; and a combination of three stars, Henry Hunt, Sophia Phillips, and Clara Fisher, attracted only sixty dollars. She opened there on the 24th of December as *Bellamira* to a hundred and forty-one dollars, and followed with *Florinda*, *Mrs. Beverley*, *Mrs. Haller*, — and *Adelgitha* for her benefit, on the 31st, when the receipts reached two hundred and twenty-eight dollars. She gave an

additional night as *Juliet*, for the benefit of Mr. Southwell who played *Romeo*, but only to a fifty-two dollar house!

1829.

On her return to Boston in January, 1829, she supported Mr. Hamblin during an engagement in the course of which she played *Queen Elizabeth*, *Mrs. Haller*, *Jane Shore*, *Calanthe*, *Belvidera*, and *Helen Macgregor*, — the latter for the benefit of the celebrated Madame Feron, who played *Diana Vernon* to Horn's *Francis Osbaldistone* and Hamblin's *Rob Roy*. Her *Jane Shore*, in particular, made a deep impression on the audience, and sent her hearers weeping to their beds. One auditor said: "The closing scenes had touches which went directly to the heart. We shall long remember the faded face, the melancholy sweetness, the imploring up-turned eye, when asking aid from the cold hand of charity and spurned from the door where once she found a ready welcome. There was dumb eloquence in her grief which mocked all clamorous sorrow."

On the 22d of February Mrs. Duff was again entitled to a benefit and produced, for the first time in Boston, Miss Mitford's tragedy of "Rienzi," with Hamblin as the hero, Mr. Archer as *Adrian Colonna*, Mrs. Pelby as *Lady Colonna*, and her own assumption of *Claudia*. The press now called attention to the fact of her husband's illness and the necessity of a liberal patronage, as the support of her large family (seven children) devolved entirely on her own exertions, — one paper saying that "the cares and anxieties of her home

life, added to the tasks of her stage avocations, would seem sufficient to depress the most active spirit; and they would of any woman whose genius was not, like Mrs. Duff's, wakened and warmed with something higher than the mere desire of popular applause."

Mr. Wallack commenced an engagement on the 11th of March as *Rolla*, when, for the first time in several years, Mrs. Duff resumed her original personation of *Cora*, for that night only. She subsequently played *Desdemona* to his *Othello*, *Claudia* to his *Rienzi*, *Juliet* to his *Romeo*, — and for his benefit returned to *Elvira* in "Pizarro," Mrs. Papanti, a favorite vocalist, being substituted as *Cora*. On the 8th of April her fourth benefit occurred, when she presented J. N. Barker's tragedy of "Superstition," wherein she appeared as *Mary* for the first time in Boston, and also enacted there for the first time *Portia* in the Trial scene of "The Merchant of Venice."

The press was more than usually emphatic in its appeals to the public for its patronage, as the previous benefits had not equalled Mrs. Duff's just expectations. An impression seemed at the time to prevail that Mrs. Duff's name was placed at the head of the bill for the manager's benefit rather than her own, an opinion which was distinctly denied in the following article from the *Daily Advertiser* of April 8: "A report has been very prevalent that the proceeds of this evening are not actually for the benefit of Mrs. Duff; but we have it in our power to state that the actual receipts of money arising from the sale of tickets this night, after deducting the current expenses of the house, are wholly hers."

The bills of April 16 bore the annexed heading: "The performances of Mrs. Duff having received great approbation the public is respectfully informed that she is engaged for the remainder of the season and will appear this evening, for the first time this season, as *Therese* in 'The Orphan of Geneva.'"

On the 22d she appeared as *Mathilde* in the first performance of a drama called "The Bohemian Mother" in which she made one of her greatest hits. She repeated it fourteen nights during the balance of the season, and ultimately it was represented by her a greater number of times than any other character.

Her performance was thus noticed by the *Boston Traveller*: "The part of *Mathilde* is peculiarly adapted to the fine, sympathetic powers of Mrs. Duff; and she seems very wisely to seize hold of the advantage and, in the tender and affecting scenes, almost go beyond herself. Its effect upon the audience is striking. They are by degrees attracted to what is passing before them, and insensibly become spellbound, holding a breathless silence until the charm is broken either by the termination of the scene or by the sobbing aloud of some warm-hearted lady who was unable longer to repress her feelings."

Another drama of a somewhat similar character entitled "Ambrose Gwinett," in which Mrs. Duff represented the heroine, *Lucy Fairlove*, also met with marked favor. Sensationalism then, as now, was sure of popular appreciation and applause.

Mr. Booth, always a favorite in Boston, next had an engagement during which Mrs. Duff appeared as *Queen*

Elizabeth, *Florinda*, and *Hermione* to his *Richard*, *Pescara*, and *Orestes*. For her fifth and final benefit, June 25, he appeared as the *Stranger* to her *Mrs. Haller*.

Again at the Tremont Theatre, for the regular season of 1829–30, Mrs. Duff opened her engagement on the 16th of September in her popular character of the *Bohemian Mother*. Her attraction was sometimes combined with that of Mademoiselle Celeste, the celebrated *danseuse*, then in the first flush of youthful loveliness; sometimes with that of the charming vocalist, Mrs. Edward Knight, or the "Mocking-bird Squaw" as an Indian hearer once designated her; and sometimes with that of Mr. Cooper, for whose benefit on the 3d of October she personated *Mrs. Haller* to his first performance in Boston of the *Stranger*.

In November "The Ethiop," in which she played *Cephania*, was revived and run six consecutive nights, and in the same month, with Mr. Booth, she again appeared in several popular tragedies.

On the 4th of December, for the first time in Boston, Shakespeare's "Richard II" was performed, with Mr. Booth as *Richard*, Mr. Wilson as *John of Gaunt*, Mr. W. H. Smith as *Bolingbroke*, Mr. Thayer as *Percy*, and Mrs. Duff as *Queen Isabel*, — a part which she does not seem ever to have repeated.

On the 7th of the month she first undertook Sheil's *Evadne* in the tragedy of that name, and was progressing triumphantly with it when Mr. Booth, who was cast for the character of *Ludovico*, broke down completely in the third act of the play, which was thus brought to an abrupt conclusion.

On the 13th Mrs. Duff took her benefit in a new tragedy on the story of Mary Stuart (probably adapted from Schiller's popular drama), in which she, of course, assumed the rôle of the unfortunate queen. Mrs. G. Barrett personated *Elizabeth*, Mr. Scott, *Leicester*, and Mr. W. H. Smith, *Mortimer*. It was again announced that all proceeds were for the benefit of Mrs. Duff.

Mr. Forrest — who was now on the rising tide of popularity, and who, despite all adverse criticism, possessed elements of greatness, a freshness and vigor of style combined with a personal grandeur and magnetism, not united in any of his competitors — commenced an engagement on the 28th as *Macbeth* with Mrs. Duff as *Lady Macbeth*. On the 30th they appeared as *Damon* and *Calanthe*, on the 1st of January, 1830, as *Rolla* and *Elvira*, on the 4th as *Ludovico* and *Evadne*, and on the 6th as *William Tell* and *Emma*.

1830.

On the 24th of January Mr. Booth re-appeared in the following admirable representation of "Hamlet": —

Hamlet	Mr. Booth.
King	Mr. Scott.
Polonius	Mr. Kilner.
Laertes	Mr. W. H. Smith.
Horatio	Mr. G. Jones.
Osric	Mr. Thayer.
Gravedigger	Mr. Hyatt.
Ghost	Mr. Wilson.
Ophelia	Mrs. G. Barrett.
Queen Gertrude	Mrs. Duff.

For the first time, and to oblige Mr. Booth, Mrs. Duff consented to act the repulsive part of the *Queen*.

In this cast especially noticeable are Mrs. Barrett who, when playing *Ophelia* a few years later to Charles Kemble's *Hamlet*, was pronounced by his daughter Fanny the most perfect specimen of female loveliness she had ever looked on; and also the handsome and promising George Jones who in after life developed such conspicuous eccentricities under the style and title of George the Count Joannes.

February 1 Mrs. Duff personated *Desdemona* to the *Othello* of Forrest and the *Iago* of Booth, a combination of excellence as rare as it was superlatively fine.

For Mr. Booth's benefit on the 3d she represented *Constance* to the *Faulconbridge* of Forrest and Booth's *King John;** and, soon after, *Belvidera* to Booth's *Pierre* and Forrest's *Jaffier*.

February 15 Stone's well known tragedy of "Metamora" was produced for the first time in Boston, and met with the same success that attended its original

* The cast of "King John" at this date is one of the finest on record, viz:—

King John . . . . . Mr. Booth.	Essex . . . . . Mr. Leman.
Faulconbridge . . . Mr. Forrest.	James Gurney . . Mr. Clements.
King Philip . . . . . Mr. Scott.	Citizen of Angiers . . Mr. Hyatt.
Lewis the Dauphin . . Mr. Thayer.	Heralds . . . { Mr. J. S. Jones. Mr. Eberle.
Hubert . . . . Mr. W. H. Smith.	
Salisbury . . . . . Mr. Comer.	Prince Henry . . Miss McBride.
Pembroke . . . . Mr. B. Blaike.	Prince Arthur . . Mrs. G. Barrett.
Archduke of Austria Mr. G. Jones.	Lady Constance . . . Mrs. Duff.
Robert Faulconbridge . Mr. Whiting.	Queen Elinor . . Mrs. W. Jones.
Cardinal Pandulph . Mr. W. Jones.	Lady Faulconbridge Mrs. Campbell.
Chatillon . . . Mr. Collingbourne.	Blanch of Castile Mrs. Papanti.

production in New York. Both casts are well worth preserving.

	Park Theatre, New York, 1829.	Tremont Theatre, Boston, 1830.
Metamora	Mr. Forrest.	Mr. Forrest.
Lord Fitzarnold . .	Mr. Richings.	Mr. Scott.
Sir Arthur Vaughan .	Mr. Chapman.	Mr. W. Jones.
Guy of Godalmin . .	Mr. Woodhull.	Mr. Wilson.
Horatio	Mr. Barry.	Mr. W. H. Smith.
Errington	Mr. Langton.	Mr. Comer.
Church	Mr. T. Placide.	Mr. G. Jones.
Wolfe	Mr. Nexsen.	Mr. B. Blaike.
Tramp	Mr. Povey.	Mr. J. S. Jones.
Holyoke	Mr. Wheatley.	Mr. Leman.
Goodenough	Mr. ———.	Mr. Eberle.
Kanshine	Mr. Blakely.	Mr. Collingbourne.
Child	Miss S. Parker.	
Oceana	Mrs. Hilson.	Mrs. G. Barrett.
Nahmeokee	Mrs. Sharpe.	Mrs. Duff.

Mrs. Duff's performance was highly praised for its pathos and truth to nature, and was pronounced a noble counterpart to Forrest's *Metamora*, whose admirable portraiture of Aboriginal character gave an unwaning popularity to the tragedy for more than thirty years.

On the 10th of March Mrs. Duff for the first time played in Mrs. Inchbald's comedy of "Every One Has His Fault" as the discarded daughter and wretched wife and mother, *Lady Elinor Irwin*, whose sufferings in her hands excited the profoundest sympathy.

On the 24th she personated *Queen Elizabeth* to Mr. Hackett's wonderful imitation of Kean as *Richard III.* Mr. Hackett was a born comedian. He achieved great success in various departments of humor and was for years the only acknowledged representative of

Falstaff, who seems to have died with him; yet he had a perpetual hankering after the honors of tragedy and, as lately as 1840, during an engagement at the Park Theatre, New York, played *Lear* three times and *Hamlet* once or twice, more to the satisfaction of himself however than of the public.

In April Mrs. Duff undertook two entirely new characters: *Rosine* in the celebrated Fanny Wright's tragedy of "Altorf;" and soon after that of *Amabel* in Miss Mitford's "Julian," but neither added to her fame; nor has either play, wherever performed, had more than a transient success. For her benefit, she brought out Scott's "House of Aspen," in which she personated *Isabella* with such success that several repetitions were demanded before the close of the season.

A trip to Baltimore followed, where on the 3d of May she opened as *Jane Shore*. On the 10th she appeared for the first time as *Lucy Ashton* in "The Bride of Lammermoor," and in her long neglected character of the *Countess of Lovelaugh* in the comedy of "Rochester."

During this engagement she played a large number of her favorite characters, with the strong support of Messrs. Cooper, Forrest, Hamblin, Archer, Walton, Mrs. Hamblin (the first), Mrs. Maywood, and others. For the first time she also personated *Rebecca* in "Ivanhoe."

On the 9th of June Mrs. Duff commenced an engagement at the Walnut Street Theatre, Philadelphia, in the character of *Adelgitha*, — taking her benefit on the 14th in "The Bohemian Mother" and in part of

"The Merchant of Venice." Mr. Duff, who for a long time has been lost sight of, appeared in the afterpiece as *Looney McTwolter*. The engagement was renewed for a few nights and terminated with another benefit on the 23d, when she played *Cordelia* with the aid of Mr. Booth as *King Lear*. Her husband also appeared as *Teague* in "The Honest Thieves."

It was probably of this performance that the amiable and accurate Mrs. Trollope, in her "Domestic Manners of the Americans," wrote that she went to see Mr. Booth, formerly of Drury Lane, in the character of *Lear* and a Mrs. Duff in *Cordelia*, but that she had seen too many *Lears* and *Cordelias* to be easily pleased, and thought the whole performance very bad.

Returning to Boston Mrs. Duff closed the season by appearing as *Mrs. Haller*, *Imogine*, and *Isabella* in "The House of Aspen," the last on the 1st of July. During the preceding nine months she had played more than one hundred times, or an average of every alternate play-night.

In the autumn of 1830 a new theatre was erected in Baltimore for Messrs. Booth and Duff, to which the proprietors gave the name of the Adelphi, but which, in consequence of its poor location, soon gained the unenviable title of the Mud Theatre. Here Mr. and Mrs. Duff appeared on the 4th of October in the tragedy of "Isabella." The house was scarcely ready however for an audience, and on the 6th inst. the company, which was a strong one, presented at the Holliday Street Theatre the tragedy of "The Distrest Mother" with Booth, Porter, Mrs. Duff, and Mrs. Hughes in the leading parts.

At the Adelphi on the 28th of October Mrs. Duff played *Portia* to the *Shylock* of Mr. Charles Kean; and on another evening she enacted the *Queen Mother* to his *Hamlet*, in the extraordinary cast of that tragedy when Mr. Booth played the *Second Actor* (!) Mr. Warren *Polonius*, Mr. Archer *Laertes*, Mr. Duff the *Ghost*, Mr. John Sefton *Osric*, Mr. Flynn the *Gravedigger*, and Mrs. Flynn *Ophelia*.

It was perhaps for Charles Kean's benefit that Mr. Booth voluntarily assumed this trifling part, for the purpose of attracting a large house by its startling absurdity, and for the enactment of which he was honored with round upon round of enthusiastic applause. Kean, a youthful star at this time, possessed little brilliancy of his own, and had played his engagements in New York, Philadelphia, and Baltimore to receipts averaging less than the nightly expenses of the theatre.

The entire month of November was passed by Mrs. Duff at the Chestnut Street Theatre, Philadelphia, where on the 18th she added the character of *Zorayda* in "The East Indian" to her repertory. She received two benefits during this period, at one of which she appeared in "The Gamester" and "The Maid and Magpie" with Mr. Cooper as *Beverley;* and at the other, November 29, as *Florinda* in "The Apostate," when her husband played *Malec*, — probably his last appearance on any stage.

1831.

On December 31, 1830, was announced Mrs. Duff's first appearance at the theatre in Charleston, S. C., then

managed by Mr. Faulkner, her initial character being *Isabella*. She continued there until the latter part of March, 1831, occasionally supported by Mr. Forrest, occasionally by Mr. Cooper, and on one occasion in "The Distrest Mother" by Frederick Brown, formerly of Boston. It is worthy of notice that in the company at the time was George H. Hill, afterwards known under the popular name of Yankee Hill, who played anything, from the *Sentinel* in "Pizarro" and *Catesby* in "Jane Shore" down to the ruffian *Pedro* in "Isabella," — or any subordinate part in which he might be cast.

Mrs. Duff on the 9th of April reappeared at the Chestnut Street Theatre, Philadelphia, in the character of *Adelgitha* — the scholarly Mr. Barton, afterwards the friend and adviser of Miss Cushman, playing *Guiscard* and Mr. Wood *Michael Ducas*.

Augustus Addams, then in his youthful prime and giving promise of a prosperous career as a tragedian, here brought out the tragedy of "Miantonimoh, or the Wept of Wish-ton-wish," which had already been successfully played in New York. Addams of course represented the hero *Conanchet* and Mrs. Duff made a deep impression as the pale-faced Indian maiden *Narramattah*.

Mrs. Duff was progressing successfully with her engagement when the dangerous condition of her husband's health caused her retirement. His death occurred on the 28th of April, 1831, at the age of forty-four. Mr. Wood says of him that he always maintained a high reputation with the audience of Philadelphia. He was long an esteemed member of the company,

greatly respected for his gentle and unassuming manners and his excellent conduct in his domestic relations. Duff was conspicuous for his gravity and reserve in private life, while in public he seemed all vivacity and spirit.

A benefit was given to Mrs. Duff on the 14th of May, although she took no part in the performances, which consisted of the romance of "The Ethiop" and the farce of "Love Laughs at Locksmiths." Mr. and Mrs. Wood, Messrs. John Woodhull, Darley, Porter, H. Eberle, W. B. Chapman, J. Mills Brown, and Charles Green, with Mrs. C. Durang, Miss Hamilton, and Miss Caroline Chapman were in the casts. The last, a very talented young lady so highly appreciated at Burton's Chambers Street Theatre a few years later, and who now played as Miss Greenwood, enacted *Zoe* in the play and *Lydia* in the farce.

The necessities of her family however required an early resumption of Mrs. Duff's duties, and on the 24th of May she reappeared in Chestnut Street as *Mrs. Haller* to the *Stranger* of Mr. A. Addams, terminating her engagement on the 30th as *Florinda*.

On the 7th of June she made her first appearance for the season at the Tremont Theatre, Boston, as *Mrs. Haller*, following it with *Elvira*, *Mrs. Beverley*, *Amelia St. Germain* in Dunlap's "Fate of a Gamester" (first time), *Evadne*, *Mathilde*, and *Immalee* (first time) in "Melmoth the Wanderer."

Mrs. Duff next fulfilled a fortnight's engagement in New York, and made her first appearance for four years at the Bowery Theatre on the 22d of June. She

played *Jane Shore*, supported by Mr. Booth as *Gloster*, Mr. Cooper as *Hastings*, Mr. Hamblin as *Dumont*, and Mrs. Stone as *Alicia*, — a cast of unprecedented excellence. Her second appearance was on the 24th as *Lady Randolph*, with Hamblin as *Young Norval*, Booth as *Old Norval*, and Cooper as *Glenalvon*. At the bottom of the bill was the announcement that "the tragedy of 'Jane Shore' having been received by a crowded and brilliant audience with the most thrilling and rapturous applause, Mrs. Duff will make her third appearance these four years on Saturday next in that character, supported by the powerful talents of Messrs. Cooper, Booth, and Hamblin." The *Mirror* spoke of her performance of this part (which she repeated three times) as evincing even more than her usual power and producing an intense impression on her audience. She took her benefit on the 6th of July as *Lady Constance* and *Mathilde*, Booth personating *King John*, Hamblin *Faulconbridge*, Scott *Hubert*, and pretty Miss Pelby the persecuted *Prince Arthur*.

The next engagement of Mrs. Duff was at the Walnut Street Theatre, Philadelphia, where she opened as *Jane Shore* on the 13th of July. She here again had the brilliant co-operation of Messrs. Booth, Cooper, Hamblin, Barton, Rowbotham, Wemyss, Mrs. Maywood, Mrs. Rowbotham, Miss Riddle, and others. The bill of this performance is given on the following page.

For her benefit on the 27th she appeared in her still favorite character of *Juliet*, Mr. Barton playing *Romeo*, and Mr. Hamblin *Mercutio*, each for the first time in America. Her engagement and her labors for the

Theatre.

WALNUT STREET.

POWERFUL ATTRACTION!

Grand Concentration of *TALENT.*

The Managers of this Establishment, anxious to gratify their patrons and the lovers of the Drama, have spared neither pains nor expense to render the Theatre worthy of public patronage, and in addition to the Brilliant names of

COOPER,

BOOTH,

AND

BARTON,

They have added that favourite Actress,

MRS. DUFF,

Who will appear this Evening in the Character of

JANE SHORE.

WEDNESDAY EVENING, July 13, 1831.

Will be presented Rowe's celebrated Tragedy of

JANE SHORE.

Richard, Duke of Gloster	Mr. BOOTH.
Lord Hastings	Mr. COOPER.
Dumont	Mr. BARTON.
Jane Shore	Mrs. DUFF.
Alicia	Mrs. MAYWOOD.

After which, [2*d time*] *the laughable Farce of*

Past 10 o'clock.

TO-MORROW EVENING,

Mr. J. R. Smith's Benefit.

season ended on the 30th of July, when for the benefit of Mr. Maywood she appeared as *Lady Macbeth* and *Elvira* in selections from "Macbeth" and "Pizarro."

The fall season of 1831 was opened by Mrs. Duff at the Arch Street Theatre, Philadelphia, September 14, in the character of *Jane Shore*, with the celebrated Mrs. Drake — the so-called "Queen of the West" — as *Alicia*. Messrs. Cooper, Archer, and John R. Scott, a young and popular actor of the Forrest school, were also in the cast. The combination of Mrs. Drake with Mrs. Duff in the same play attracted much attention and afforded a long wished for opportunity of comparing their very different yet powerfully exciting styles of acting.

To Mrs. Drake's passionate *Roxana*, Mrs. Duff portrayed the tender gentleness of *Statira;* to her dashing worldliness as the fashionable *Miss Dorillon*, Mrs. Duff exhibited the retiring modesty and conjugal submissiveness of the amiable *Lady Priory;* while to her fiery *Emilia*, Mrs. Duff's touching sweetness and resigned endurance of undeserved suffering as *Desdemona* proved a most affecting and harmonious contrast.

On one occasion at this period Mrs. Duff played *Lady Randolph* to the *Young Norval* of the child-actress Alexina Fisher, afterwards the idol of the Philadelphia stage, and now the esteemed and popular Mrs. Baker.

On the 5th of October she was complimented with a house of eight hundred and fifty dollars for her benefit (admission to boxes seventy-five cents, to pit thirty-

seven and one-half cents), playing *Eugenia* in "The Foundling of the Forest," and introducing to the stage her eldest daughter Mary as *Ernestine* in "The Somnambulist" with entire success. Young, beautiful, and highly accomplished, Mary Duff afterwards became Mrs. A. Addams and, later, Mrs. J. G. Porter; but few could have anticipated at this period the ultimate unhappiness of her later years.

Edmund Beauchamp, the hero of "The Somnambulist," was personated by James E. Murdoch, the gentleman and scholar, who was then gaining fame in a line of youthful parts, and who has since been highly esteemed as a genteel comedian and elocutionist.*

Mrs. Duff next fulfilled a brief engagement at Baltimore, adding there one new character to her list — that of *Elspat McTavish* in a drama founded on Scott's "Highland Widow." For her benefit she played *Lady Elinor Irwin*, her daughter appearing in "The Somnambulist," and as in Philadelphia she was honored with a crowded house.

She was then secured by Richard Russell for the new Richmond Hill Theatre, New York, where she made her first appearance on the 15th of November, 1831, in the part of *Belvidera*. Her engagement was one continued triumph. She played her old characters with renewed success, and added several new ones to her list, in which she won unbounded approbation.

* Mr. Murdoch, in his recently published work on the stage, alludes to Mrs. Duff as the most excellent tragic actress of the Old School in America, as a woman of great amiability of disposition and exceedingly nervous temperament.

The daily press was loud in her praise, and frequent astonishment was expressed that her talents should be confined to so small a stage. Extracts from various newspaper articles are herewith given : —

" Last evening Mrs. Duff made her first appearance. Of this lady, the first in her line in this country, too much cannot be said either of her professional or private merit."

" Mrs. Duff and Mr. Cooper performed *Beverley* and *Mrs. Beverley* in " The Gamester " with a spirit and effect equal if not superior to any similar performance in this country. *He* seems to improve with age ; *she* needs no improvement."

" Mrs. Duff, at the Richmond Hill, brings white heads — and wise ones too — to enjoy her striking and powerful playing."

On the occasion of her benefit, December 15, she appeared in " The Bohemian Mother " and for the seventh time as *Rose Redland* in the new domestic drama of " The Robber's Wife," a part in which Miss Ellen Tree was eminently successful in London. Calling attention to this event the *Courier and Enquirer* remarked : " Mrs. Duff takes her benefit this evening at Richmond Hill. It is a general remark of those who have had the pleasure of witnessing her performances that it is to them a matter of great surprise why the first female tragedian of this country should not have the doors of the principal theatres open to her under advantageous engagements. We do not pretend to account for such anomalies." Again : " We have seldom if ever beheld a lady capable of arousing and

touching the feelings like Mrs. Duff. With a noble person for the stage, and a face full of soul, she addresses herself to the hearts of her hearers in a voice which for plaintive tenderness and thrilling expression we have never known equalled."

In the latter part of December Mrs. Duff had a brief leave of absence, which she employed in running through a short engagement in Arch Street, Philadelphia.

1832.

She returned to New York in January, 1832, making her re-entree at Richmond Hill on the 2d of the month in her highly popular part of *Rose Redland.* The critics again sounded forth her praises in terms like the following: —

"Richmond Hill really deserves a warm patronage. Mrs. Duff shines forth there as she would shine anywhere."

"Mrs. Duff has no superior on the American stage. Her representations are full of the most touching tenderness and pathos."

"Mrs. Duff has filled the house whenever she performed."

"Mrs. Duff is at the head of her profession."

"The talented Mrs. Duff takes a benefit this evening at the Richmond Hill. During her short re-engagement she has confirmed the impression of the audience that she has no superior in this country."

The benefit alluded to took place on the 30th of January, and Mrs. Duff appeared as *Adelgitha*, and as *Mary* in the new and popular nautical drama of "Will Watch."

On the 1st of February the bills of Richmond Hill Theatre bore the following heading : —

" Re-engagement of Mrs. Duff ! ! R. Russell begs most respectfully to announce to his patrons that on Monday evening a general call was made by the audience for a re-engagement with this talented actress. Having succeeded in doing so, Mrs. Duff will have the honor of making her appearance this evening as *Elvira*."

On the 4th of February she appeared as *Lady Macbeth*, supported by Alexander Wilson as the guilty thane. It was this performance that is referred to by Horace Greeley in his " Recollections of a Busy Life," in the following passage : " At Richmond Hill I saw Mrs. Duff personate *Lady Macbeth* better than it has since been done in this city, though she played for thirty dollars per week and others have since received ten times that amount for a single night. I doubt that any woman has since played in our city — and I am thinking of Fanny Kemble — who was the superior of Mrs. Duff in a wide range of tragic characters."

Mrs. Duff appears to have been the only actress who made a lasting impression on the mind of Horace Greeley. When editor of the *New Yorker*, about 1836 or 1837, he recurred to the fact of her recent prolonged absence from New York, and said that he should not cease alluding to the subject till she was again installed upon our stage, — adding that it was a disgrace to the dramatic taste of the city that her appearance had not been called for in terms too decided to be misunderstood.

Mrs. Duff's engagement terminated on the 8th of February, but she was found to be so attractive that Mr. Russell announced on the 12th that he had induced her to relinquish her southern tour and that she was re-engaged for the balance of the season.

Although she was the undisputed representative of the loftiest characters on our stage, her appearance in minor dramas was found more profitable to the theatre; and therefore, in addition to parts already mentioned, she was brought forward as *Mary the Innkeeper's Daughter*, *Lissette the Sergeant's Wife*, *Ella Rosenberg*, *Innogen* in "Adelmorn the Outlaw," *Zelinda* in "The Slave," and *Victorine* in the new drama of that name, — in which she met with the highest popular success and warmest critical approval. She took her final benefit for the season on the 9th of April, when she appeared as *Lyieushee Lovell, the Gypsy of Ashburnham Glen*, her daughter Mary making her first appearance in New York as *Helen Worrett* in "Man and Wife" and *Louisa* in "The Dead Shot."

Of Miss Mary Duff the *Philadelphia Album* had lately given this description: "With all the elegance, dignity, and purity that characterize the style of her mother's acting, she combines exquisite beauty and grace of carriage. Her voice has much of the melody and pathos of her mother's and in the low and soft tones is peculiarly and touchingly sweet and melting. Her readings are correct and spirited and won her much and merited applause. When time and practice have added fullness and force to her voice and domesticated her more completely to the stage, this charming

young lady will be found perfectly worthy to wear the mantle of her accomplished mother."

Mrs. Duff next journeyed to Boston, where she reappeared at the Tremont Theatre in conjunction with Mr. Forrest, on the 1st of May, in the tragedy of "Macbeth." During their engagement, to his *Metamora*, *Spartacus*, *Pierre*, *Othello*, and *Carwin* she appeared as *Nahmeokee*, *Senona*, *Belvidera*, *Emilia* (first time), and *Therese*, and on her benefit night as *Elvira* to his *Rolla* and her daughter's *Cora*, this being the latter's first appearance in Boston. A very large and fashionable audience collected on this occasion to give a token of respect to an old favorite, and to welcome the daughter to the stage that had so long been worthily graced by the mother.

Mrs. Duff's engagement was renewed, but here as in New York, at so late a period in the season, her most attractive performances were in "The Bohemian Mother," "The Robber's Wife," "The Foundling of the Forest," and a new drama entitled "The Cradle of Liberty," from Cooper's "Lionel Lincoln," in which she represented the character of *Crazy Nab*. The Boston critics were as earnest and as forcible in her praise as they had ever been. She was still pronounced without a rival in the country, and her perfect enunciation, propriety of action, and simple dignity of manner were recommended to the ladies of the city, as standards of excellence worthy of their closest study.

During the preceding nine months Mrs. Duff's name is found attached to one hundred and thirty-eight

characters, the most frequent single performance being that of *Rose Redland*, which she personated fourteen times. *Victorine* was the next in number, having had eleven representations. *Belvidera*, *Mathilde*, and *Mary* in "Will Watch" were each given seven times; *Mrs. Haller*, *Eugenia*, and *Lissette* in "The Sergeant's Wife," each six times; and numerous others, five representations or less.

Where is the actress now who would submit to such onerous requirements or be able to endure such an immense amount of laborious study?

Up to this period Mrs. Duff had had no rival in the tragic line, but a new and brilliant star was soon to appear in the theatrical firmament which threatened to eclipse all other contemporary orbs on the eastern borders of our hemisphere; and the advent of Fanny Kemble, with her youth, beauty, talent, and foreign prestige, left small room for older lights to revolve in. Very wisely therefore Mrs. Duff enlisted under the banner of Messrs. Caldwell and Russell for a campaign in the western and southern sections of our country. She made her first appearance in Cincinnati, October 3, 1832, in the character of *Adelgitha*, and played a round of her most popular parts, terminating on the 15th in "The Bohemian Mother."

Her principal support here was from Messrs. Caldwell, Scott, James Thorne, Russell, Field (father of the distinguished Miss Kate Field of to-day), Gray, Muzzy, Houpt, Mrs. Russell, Mrs. Muzzy, Miss Jane Placide, Mrs. Rowe, Miss Petrie, and Mrs. Higgins, — some of them well known in our eastern cities, and all of them highly popular in the West.

Her engagement ended, Mrs. Duff travelled with the company towards New Orleans. Either on this or a subsequent voyage down the Mississippi the Asiatic cholera broke out among the passengers on the steamer with the most fatal results, and here the beauty and sympathetic tenderness of her character shone out with a lustre that gave her more true glory than all her triumphs of art upon the mimic stage.

Fearless for herself she ministered to the sick and dying with all the devotion of a woman's nature, and whispered words of comfort and Christian hope to many a sinking wretch who before had found few to pity him and none to save. On her arrival at New Orleans the survivors tendered her a vote of thanks, couched in the most eulogistic terms, which was published in all the papers of the day.

1833.

She made her first appearance in New Orleans on the 27th of November, 1832, in her wonderful performance of *Isabella*, and continued to play at intervals until the middle of March, 1833, but was required to study no new part during her engagement. Mr. Barton was her most efficient support as the heroes of her plays, and with his aid she enacted *Mrs. Haller*, *Mrs. Beverley*, *Lady Macbeth*, *Cordelia*, and *Elvira*.

With the spring Mrs. Duff turned her face northward, but no record of her movements has been found until late in June, when she was announced to appear at the Richmond Hill Theatre, New York, then under the direction of Moses S. Phillips. Her engagement

there must have been almost profitless. Theatrical business, always dull at that season of the year, was unusually so in the summer of 1833, for the play-attending public had been over-fed and over-excited during the preceding season at the Park and Bowery by the constant attractions of the Kembles, Forrest, Cooper, Booth, Hamblin, Charles Kean, Horn, "Yankee" Hill, Mrs. Austin, Miss Hughes, Clara Fisher, Master Burke, Miss Clifton, Miss Vincent, Madame Pedrotti, Fornasari, and the Daponte opera troupe, and now required a period of repose. Although Mrs. Duff was sustained by a company in which were found the favorite names of Mr. and Mrs. Hilson, Mr. and Mrs. Flynn, Frederick Brown, Charles Young, and other respectable performers, her claims were unheeded and she played her engagement to wretchedly sparse audiences, taking her farewell benefit on the 18th of July in the character of *Katherine the Shrew*.

Disappointed and disheartened with the result of her year's labors, embarrassed in her pecuniary affairs, involved in debt by the extravagance of her family, and painfully affected by the recklessness of some of its members, Mrs. Duff had now fallen into a state of despondency verging on insanity.

It was while she was in this melancholy condition that her friends were astounded by the report of her marriage to Mr. Young, then of the Richmond Hill company, and previously well known in all the leading theatres of the country. It appeared that Mr. Young, while escorting her from rehearsal one morning, suggested marriage to her, which, after naming certain

stipulations and reservations, she accepted ; and having invited Mr. and Mrs. Hilson to accompany them as witnesses, the parties went through the nuptial ceremony according to the ritual both of the Catholic and Episcopal churches. The peculiarity of the affair was that Mrs. Duff immediately disavowed and repudiated the act, never in any way acknowledged Mr. Young as a husband, and the marriage was soon after legally dissolved. In her petition for its annulment she asserted that she was persuaded to take this step while in a temporary alienation of mind produced by opium taken during a season of illness and severe domestic sorrow.

Many reasons have been assigned for this most singular marriage, but the following, furnished by her friend Mrs. Charles Durang, is probably the true one : " Mrs. Duff was overwhelmed with debts accumulated by the extravagance of her family. In an unfortunate moment Charles Young beheld her distraction and offered his hand to her to aid her, representing that he had just fallen heir to a large property in England, which he would settle on her children if she would accept him. Maternal affection prevailed, conditions were agreed to, and the ceremony was twice performed. Scarce were the ceremonies over when he confessed the imposition he had practised, that he was not worth a cent, and that the proviso she had made, — *not to live with him for three years* — was a simple nullity. Her brain could bear no more ; reason gave way, — when Mrs. Ewing went on to New York and brought her to Frankford, Pennsylvania, where she continued to reside till her mind was sufficiently restored for her to resume her profession."

That illness and domestic trouble, combined with professional misfortunes, caused a temporary insanity there can be no doubt, and to the kind attentions of her friends in Frankford she was indebted for her restoration to the stage and to society.

1834.

On resuming her labors she is first found at the Chestnut Street, Philadelphia, where she opened as *Adelgitha*, on the 13th of January, 1834. During this engagement she twice played *Lucy Ashton* in "The Bride of Lammermoor," and on her benefit night appeared as *Elvira* to Mr. Murdoch's first performance of *Rolla*.

After an engagement at Baltimore she was announced at the Pittsburg Theatre, where she played a number of her prominent parts with Messrs. A. Addams, Oxley, Wemyss, the Sefton brothers, etc. in the cast. On one occasion she personated *Nahmeokee* to Mr. Forrest's *Metamora*, her name being in larger letters on the bill than that of the eminent actor she supported. She took her benefit on the 3d of March as *Jane Shore* and *Rose Redland*, but played two additional nights, — on one as *Elvira* and the other as *Mathilde*.

The remainder of the month of March she played in Baltimore, but probably with little pecuniary profit, judging from the following pitiful letter written from there to Mrs. Durang in Philadelphia.

"DEAR MADAM, — I trust you will pardon my again troubling you, but Matilda in her last letter again forgot to mention her place of abode. I addressed a

letter to her last week which is not answered; I suppose it yet lies in the office. Mr. Isherwood run off this morning in every one's debt. I wish to return home when it may please my children to let me know where that home is.

"Give my love to your mother. I hope you and the children are all well. That they may bring you comfort is the fervent wish of

Your friend, MARY ANN DUFF.

"There is a YOUNG person here who has had the impudence to sit in the front of the house and look at me. M. A. D.

"Excuse this wretched scrawl as I am both ill and troubled. I shall be with Wemyss next winter."

The "young person" alluded to in her note was doubtless her *soi-disant* husband, whom ordinary delicacy one would suppose might have kept from obtruding himself so conspicuously upon her.

In April she had a brief engagement at Washington, D. C., and in July played several nights with her daughter in Chestnut Street, Philadelphia.

The fall season of 1834 commenced in Baltimore where Mrs. Duff had many ardent friends. The conclusion of her engagement there was honored with a complimentary testimonial on the 8th of December, tendered by eminent residents of the city, and the performances were sustained by the voluntary aid of the companies both of the Front Street and Holliday Street theatres. On this occasion Mrs. Duff appeared in her two most popular characters, *Madame Clermont* and

Mathilde, and delivered a poetical address written for her by J. H. Hewitt, Esq. of Baltimore.

In December she commenced an engagement with Mr. Wemyss in the Walnut Street Theatre, Philadelphia, playing, on the 29th of the month, *Tullia* to the *Brutus* of Mr. J. H. Oxley, one of the numerous meteoric lights then glittering in the theatrical firmament, whose attractive brilliancy was soon doomed to be dimmed forever.

1835.

On the 2d of January, 1835, she played *Mrs. Haller* to his *Stranger*, and on the 9th gave her charming personation of *Calanthe* to the *Damon* of Mr. A. Addams and the *Pythias* of Mr. Edmon S. Conner, who then made his first appearance in his native city where he long continued to be greatly liked. The company at this theatre, if not entirely of the highest order of merit, was an exceedingly popular one, comprising among its members many notable favorites with the audience, — Oxley, Conner, the Seftons (William and John), Mr. and Mrs. Charles Thorne, Mr. and Mrs. W. Kent (the ladies remarkable for personal beauty), Mrs. Frederick Brown, J. Mills Brown, Wemyss, W. Jones, J. G. Porter, A. W. Jackson, Mestayer, Thayer, Alexina Fisher, Mrs. Duff and Miss Mary Duff, with the celebrated William Barrymore as stage manager. Mr. Booth frequently appeared here as a star, as did Augustus Addams, who now stood at the summit of his fame; and when Mrs. Duff gave them her support her name was still announced in capitals as large as theirs. Her beauty of face may have some-

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Mary A. Duff

what faded, but her dignity of person and skill in her art had not in the least declined. She was still admired and applauded, and was in every way worthy of being the leading tragedienne of any theatre. In February and early in March she played *Queen Elizabeth* (three times), *Florinda*, *Mrs. Haller*, and *Queen Gertrude*, to Booth's *Richard*, *Pescara*, *Stranger*, and *Hamlet*. March 9 she performed *Lady Macbeth* to A. Addams's *Macbeth* for her benefit, which yielded her one hundred and fifty-one dollars, her salary being probably still only thirty dollars per week. Booth and Addams combined on the 17th, 18th, and 19th, when she appeared in succession as *Belvidera*, *Portia*, and *Constance* to the former's *Jaffier*, *Cassius*, and *King John* and the latter's *Pierre*, *Brutus*, and *Faulconbridge*. She also played *Florinda* to Booth's *Pescara* on the 20th, and *Queen Elizabeth* to his *Richard* on the 21st, his remuneration for the last five nights being five hundred dollars without taking a benefit.

On the occasion of Miss Mary Duff's benefit, April 4, Mrs. Duff for the first and only time appeared as the amiable *Mrs. Bromley* to her daughter's *Mrs. Simpson* in the popular farce of "Simpson and Co."

On April 13 she was again in Baltimore, commencing with *Adelgitha* and, towards the close of the month, playing for the first time *Elizabeth* in "The Golden Farmer" to De Camp's *Harry Hammer* and Hadaway's *Jemmy Twitcher*. Returning to Philadelphia Mrs. Duff made her last appearance on the Chestnut Street boards, June 5, for the benefit of Mrs. W. Jones in the character of *Eugenia* in "The Foundling of the

Forest." She also played for Mr. Philip Warren's benefit in Walnut Street, June 23, as *Emilia* to her daughter's *Desdemona*, Addams's *Othello*, Wood's *Iago*, and Conner's *Cassio*.

The autumn of 1835 found her engaged to Mr. Dinneford of the new little Franklin Theatre, Chatham Square, New York, where she made her first appearance as *Mrs. Haller* on the 8th of September.

Her performances were commenced under the happiest of auspices and never during her entire career had she achieved a higher artistic success. The house was nightly filled to overflowing, and though not the resort of fashion, it regularly found many of the most intellectual and cultivated of New York's citizens within its walls. All were spellbound as of old. Her soul-subduing voice still melted the hearts of the sternest listeners, and caused the tears of sympathy to moisten many a man's unwilling cheek. Sorrow, sickness, and disappointment had not quelled the fire of genius; and in queenliness of carriage, grace of action, purity and force of declamation, sweetness and naturalness of colloquial discourse, the withering glance of scorn, the crushing tone of indignation, the appeal of tenderness, and in every varying emotion of the soul she was still the pathetic, powerful, brilliant, and impassioned actress whose magnetic quality aroused the enthusiasm of her audiences and sustained their interest in her characters unflagging to the end.

Mrs. Duff followed her first performance with *Florinda*, *Isabella*, *Adelgitha*, *Calanthe*, *Lady Randolph* (to the *Young Norval* of Mrs. Hamblin), *Lady Priory*

(to Mr. and Mrs. Blake's *Bronzely* and *Miss Dorillon*), *Mrs. Beverley* (to Blake's *Gamester*), and *Elizabeth* in "The Golden Farmer."

All were perfect specimens of art; but her most glorious triumph was in *Isabella*, which she repeated four times, and in which it would seem impossible that she could ever have been excelled.

In "The Golden Farmer," first performed here October 5, she had the support of William Sefton as the *Farmer*, John Sefton as *Jemmy Twitcher* (an inimitable creation), and of little Mary Gannon as the child *Louisa*, — the last to become at Wallack's Theatre in after times the most favorite comic actress of her day.

Mrs. Duff took her benefit on the 23d of October in *Isabella*, and, obtaining a brief leave of absence, went to Philadelphia, where, at Walnut Street on the 26th, she opened in the same favorite character. She played *Mrs. Beverley* on the 27th, *Jane Shore* on the 28th, and for her benefit on the 29th (which was her last appearance on the Philadelphia stage) *Adelgitha* and *Rose Redland*, — Mr. Conner being her support as *Biron*, *Beverley*, *Hastings* and *Mark Redland*. The *Philadelphia Gazette* called attention to her benefit in the following terms: —

"Mrs. Duff. — This estimable lady and excellent actress takes a benefit at the Walnut Street Theatre to-night, at the close of a very successful engagement. In the whole range of the profession there is not an individual whose claims on public respect and sympathy have precedence to hers. To enumerate them

would be tedious and altogether unnecessary in a community where her long tried services and domestic worth are so well known and appreciated. Let her benefit be one in reality."

Mrs. Duff was back in New York on the 2d of November, when she reappeared at the Franklin in "The Golden Farmer." Her succeeding and final characters in New York were *Angela* in "The Castle Spectre;" *Lucy Fairlove* to Thayer's *Ambrose Gwinett; Calanthe*, *Imogine*, *Belvidera*, and *Desdemona* to David Ingersoll's *Damon*, *Bertram*, *Jaffier*, and *Othello;* and *Portia* to the *Shylock* of Mr. Roy, a Southern tragedian.

Mr. Ingersoll was a most prepossessing and popular young actor of the highest promise, but his abilities were rendered worthless by his unfortunate habits which finally caused his early death. His wife was the youngest daughter of the Philadelphia comedian, Jefferson.

On the 27th of November a complimentary benefit was given at the Bowery Theatre to its then most favorite comedian, William Gates. Mrs. Duff was selected to deliver the poetical address, and also sustained the character of *Mrs. Haller* in the last two acts of "The Stranger," supported by Mr. A. Addams in the title role. The receipts on this occasion amounted to sixteen hundred dollars.

On the 30th of November, for the benefit of John Sefton, Mrs. Duff made her last appearance in New York as *Elizabeth* in the nineteenth representation of "The Golden Farmer." Although the character was

an affecting one it was short, and subordinate to the comic element of the piece, which was wonderfully embodied in the *Jemmy Twitcher* of Mr. Sefton, and which proved so attractive to the patrons of the house that Mrs. Duff's services were rendered unnecessary, and the part was thereafter given to a secondary actress.

The performances of Mrs. Duff were occasionally alluded to in the papers of the day, but without any attempt at description or analysis. One, however, said that "she retained all the vigor, pathos, and energy that characterized her earlier efforts;" and another, that "she fully sustained her former reputation as an actress." On the occasion of a wreath being thrown to her on the stage The *Herald* pertinently remarked: "A fig for wreaths; send her bank leaves."

Mrs. Duff now returned to her desolated home in Philadelphia, followed by an admiring suitor to whom she soon after gave her hand. The gentleman is alluded to in the following letter to Mr. Charles Page, from whom in her distresses she had obtained a loan of money on pledge of personal property. This letter is now in possession of Mr. Toedteberg of Brooklyn, N. Y., to whom we are indebted for a copy.

"DECEMBER 10, 1835.

"MR. C. PAGE:

"SIR, — The bearer of this, Mr. Seaver, will call on you for the purpose of making an arrangement respecting my note, which by reason of unexpected ill health I cannot make it quite convenient to take up

for a little time, and must request a renewal of it for such further time as Mr. Seaver may agree with you.

"The moneys which are due me from Mr. J. Jefferson,* which you had the collection of, you will please pay over to Mr. Seaver, and his receipt shall be your voucher for the same.

"It would much please me if it would suit your convenience to purchase the pianoforte and wardrobe case which you have in your possession, and allow me what they are reasonably worth. The price of the piano was three hundred and fifty dollars, the music stool fifteen dollars, and the green cloth cover twelve dollars; the wardrobe case was sixty-five dollars, — making four hundred and forty-two dollars, original cost, and the articles are none the worse for wear.

"If you will give me up my note and allow me one hundred and fifty dollars in money you may have the above named articles and conclude the arrangement with Mr. Seaver, who is authorized to effect the sale on such terms if better cannot be had.

"I am going in a few days to play several engagements at the South, and will want all the funds I can command previous to my departure, which is the reason of my desiring the arrangement I have proposed. In any event you will be good enough to renew my note as desired, and pay over the moneys collected from the estate of Mr. Jefferson for me to

* Mr. J. Jefferson, father of the present comedian, for several seasons manager of the theatre at Washington, D. C., ultimately became bankrupt, and it was probably for her engagement there in 1834 that money was owing Mrs. Duff.

Mr. Seaver, and in a short time I will be able to remit you the money to take up my note. Your compliance with my request will much oblige

Yours, with due respect,

MARY A. DUFF."

1836,

At what precise date the marriage between Mr. Seaver and Mrs. Duff took place has not been ascertained; nor is it known whether the engagements alluded to in the preceding letter were ever fulfilled, save one at Washington, D. C., where she gave her last performances in January, 1836, in conjunction with Mr. William Abbott from Covent Garden, then in the first flush of his American popularity, and where she took her farewell benefit on the 1st of February in the characters of *Jane Shore* and *Portia* to Mr. Abbott's *Lord Hastings* and *Shylock*. This is the last record discovered of her appearance on the eastern shore of our continent. Very shortly after this Mr. Seaver took his bride to New Orleans, which for nearly twenty years was their usual residence, and where the gentleman is said to have long enjoyed a prosperous and lucrative law practice under the name of Sevier, by which more Southern-sounding appellation he chose thereafter to be known.

The newly wedded wife is supposed to have occasionally resumed her professional efforts under her former well and widely known name; but it has been impossible to trace her engagements through the Southern press, and the first official announcement of her

reappearance found is in the bills of the St. Louis Theatre, one of which, dated Oct. 13, 1836, bears the following heading: —

THE CELEBRATED AMERICAN TRAGIC ACTRESS,

MRS. DUFF!

The managers have great pleasure in introducing this lady (who stands at the head of the American stage) to the St. Louis public; at the same time they cannot but regret that in consequence of the detention on her journey her engagement must now be limited to three nights and a benefit.

Her characters here were *Adelgitha*, *Annette*, *Isabella*, and (for her benefit) *Mrs. Haller*.

The names of the company generally are unfamiliar to Eastern ears; but Mr. Ludlow,* one of the managers, was an admired actor of genteel and light comedy, and the other, the celebrated Sol. Smith, was beyond all competition the leading low comedian of the West. His little son Marcus, who on this occasion played the *Count's child* in "The Stranger," afterwards at Wallack's Theatre became one of New York's most prominent favorites, under the abbreviated name of Mark Smith.

* Mr. Ludlow, in his lately published "Dramatic Life," speaks of Mrs. Duff's acting as "refined and quiet yet powerful; not boisterous but forcible; graceful in action, and dignified without stiffness. Her great personal beauty, added to her talent and amiable qualities as a lady, endeared her to all hearts. In Philadelphia she and her husband were frequently spoken of as *the handsome couple*. She was undoubtedly the best tragic actress in the United States."

1837.

In April and May, 1837, Mrs. Duff was playing her celebrated characters at the American Theatre, New Orleans, her name being then found on the bills as *Isabella*, *Mrs. Haller*, *Imogine*, *Lady Macbeth*, *Portia*, *Belvidera*, *Jane Shore*, *Victorine*, and *Elizabeth*, — her principal support being from Mr. Parsons, the celebrated preacher or actor as occasion required.

On the 3d of June at the St. Charles Theatre for some especial benefit she appeared in the farce of "Frightened to Death" in the character of *Emily*, — Mrs. Shaw (afterwards Mrs. Hamblin) playing *Corinna*, and Miss Melton (sister of the late Charles M. Walcot) *Patty*, a most singular and extraordinary combination in such a piece.

1838.

No record of her subsequent appearance has been found until April 21, 1838, when, at the St. Charles Theatre, it was announced that, for the benefit of the Orphan Boys' Asylum of New Orleans, Mrs. Duff had in the kindest manner volunteered her services to perform the part of *Eugenia* in "The Foundling of the Forest."

This is generally supposed to have been her final appearance on the stage, but at the same theatre on the 30th of May she was announced as *Florinda* in "The Apostate," to the *Pescara* of Mr. H. G. Pearson, a young artist of merit, for the benefit of Mrs. Plumer, which probably was in fact her last theatrical appearance.

1839–1853.

Her public life may be said to have ended here, but only in one sense; for, although she had retired from the mimic stage, a broader field of action now opened on her view, and to its holier duties she devoted the remainder of her days. Renouncing the Catholic faith in which she had been born and educated, she entered with an earnest zeal the humbler communion of the Methodist Church. She took an active part in its Sabbath School teachings, joined the Temperance Society, and was a distributer of religious tracts as well as an earnest and eloquent supplicant in the frequent meetings for prayer. She soon became noted for her deeds of charity and mercy, for her loving, gentle spirit (which indeed she had always displayed during the proudest periods of her theatrical career), for her persuasive entreaties to the sinning, her eloquent exhortations to the repentant, and her kindly ministrations to the sick and suffering.

In the Northern States her society had been courted by the most cultivated classes; in New Orleans she was the centre of a religious circle, from whom the bounty of her hand and the comfort of her prayers were never withheld. She avoided players and playhouses, and seemingly strove to forget that she had ever been among them. Her husband, it was said, idolized her and furnished her with every facility for gratifying her generous inclinations. Whatever may have been Mr. Seaver's character, or however different from her in various points, they were for many

years, it is believed, the happiest of couples, and his only aim was to provide her with every comfort and luxury within his power. They occasionally visited the Northern and Middle States, but Mrs. Seaver's associations with the stage were broken, and her retiring habits prevented her from renewing her intercourse with her old companions and fellow-players. In her halcyon days she ever shunned, when possible, miscellaneous or general society, as may be seen from the following note from Mrs. Charles Durang of Philadelphia, relative to both Mr. and Mrs. Duff: "Mr. Duff was a polished, intelligent gentleman, and much sought for by society from which Mrs. Duff shrank. . . . . Any lady in the theatrical profession who has a young family to attend to cannot indulge in fashionable society where etiquette has to be observed, but all admired her as a model for mothers as well as a superior and enchanting actress."

This is confirmed by a communication from Mrs. Elizabeth Fisher (once the distinguished Mrs. Richardson of the old Park Theatre, and daughter of the renowned comedian of Philadelphia, the elder Jefferson) who says that beyond an annual visit to her mother she never knew of Mrs. Duff associating with any other family in Philadelphia.

In one of Mrs. Seaver's later visits to Baltimore she addressed the following letter to her son Thomas, for many years an actor in New York and elsewhere, and now practising law in Quincy, Illinois, who was then engaged at the theatre in Richmond, Virginia.

"BALTIMORE, November 13, 1850.

"MY DEAR CHILD, — The arrival of your letter this morning removed the anxiety I had felt for some days lest illness prevented your writing. I am much pleased on account of your favorable reception.

"You mention, my dear, that M—— has not been as well as you could wish. . . . . Tell her I am more than pleased that she regards me as if I were indeed her mother, and if nothing occurs to hinder the kind intention of my husband, the spring will place us in a situation where I can prove myself a mother to her.

"Believe me, my dear son, your absence is as painful to me as to yourself, but I am comforted in some trifling preparations for a little darling whom grandpapa says I will spoil; however, if he does with the expected pet as with the others, the spoiling will be quite as much his as mine. He leaves in a few days and will call to see you. He presents his affectionate regards to both. Write soon, my dear child, and be assured that your spiritual and temporal good is the fond wish and fervent prayer of

Your affectionate mother,

MARY ANN SEAVER."

Alienated as she was from the profession, it would seem that she had not lost her entire interest in it, for she here expresses her pleasure at the kind reception her son had met with from the Richmond audience.

The retiring character of Mrs. Duff's nature might perhaps be inferred from the following "Impromptu to a Wild Violet," which she wrote at New Orleans in

June, 1852. It is not presented as a specimen of poetical excellence, but as an illustration of the delicate and melancholy tenderness of her sentiments.

"Beautiful violet, child of the shade,
O that, like thee, I had been made
To dwell in some secluded glade,
And there unseen to bloom and fade.
O how I love the forest wild,
Where the wood-dove, cooing mild,
Mourns no lost nor absent child.
She, with her brood and loving mate,
Is more blest than queenly state
Ever made woman whose fond heart
Is forced from all she loves to part.
I know one doomed to bear such wound
As each succeeding year came round;
She lives, if breath gives life, *seems* cold, *is* proud,
Nor speaks her many griefs and wrongs aloud."

The personal sorrows of Mrs. Seaver were many and severe at this time. Her two elder sons and her second daughter, Eliza, (Mrs. Von Leer), had recently died, and her daughter Mary, who had made a most unfortunate marital alliance which brought great anguish to her mother's heart, soon also sunk into the grave.*

* Mrs. Duff was the mother of ten children, seven of whom, four sons and three daughters, reached maturity. Mary, the eldest (successively Mrs. A. Addams and Mrs. J. G. Porter) possessed great personal beauty, and in early life was a very spirited and charming actress. She died at Memphis, Tennessee, in 1852, at the age of forty-two.

Eliza, the second daughter, attempted the stage with very slight success. She married Mr. Isaac Von Leer and died young, leaving infant children.

James Lenville Duff, the eldest son, a remarkably handsome

In addition to her benevolent and religious occupations she sought to soothe the sadness of her soul by employing her idle hours in literary pursuits, and at her death left many manuscripts, — prayers and little poems for her children and grandchildren, numerous letters, comments on passages of Scripture, an elaborate disquisition on the Lord's Prayer, and a religious novel said to possess great interest. From numerous scraps in this collection it would seem that other troubles, real or imagined, disturbed her mind. One headed "On the Prospect of being Homeless" reads thus: —

"Grant me a hut near pastures green
Where limpid waters bless the scene,
That I my mortal thirst may slake
At morning-tide when I awake;
But let thy house, O God, be near,
That I the word of truth may hear,
And, free from earthly care and strife,
Drink the glad waters of eternal life."

During Mrs. Seaver's residence in New Orleans her old friend James Rees of Philadelphia once called

man, was in the profession principally at the West. He died unmarried at the age of thirty.

Thomas Thatcher Duff was also noted for his fine personal appearance, and at one time occupied a creditable position on the stage of the old Broadway Theatre, New York. He has been well known in different theatres of the country both as actor and manager. He left the stage several years ago, and is now practising law at Quincy, Illinois.

Her daughter Matilda and her sons John and William are not known to have ever trod the stage.

Thomas Duff is the sole survivor of his mother's children, but there are several living descendants in the second and third generations.

upon her, — a visit which he has thus described: "Mr. and Mrs. Seaver resided in a neat cottage situated on Canal Street. It was handsomely furnished, and all its surroundings bore evidence of the taste and judgment of its owners. I had a most interesting *tête-à-tête* with the distinguished lady. She had become religious, was a member of the Methodist Church, and the evening previous to our interview had exhorted at one of its class meetings. A spirit of holy calm rested upon her features; a smile as if from heaven, rather than of earthly growth, lit them up with a sort of supernatural glow. As we gazed upon them we thought of the time when they were worked up by the frenzied passions of the characters of her once glorious art, when as *Isabella* or *Lady Macbeth* she drew down rounds of applause from her excited audiences, making the walls of "Old Drury" * shake to their very centre. She now sat in her soft cushioned chair, not in the robes which at one time made her look every inch a queen, but in the simple garb of a lady, one no longer of the world, worldly, but with the calm quiet dignity of a follower of Jesus, conscious of her usefulness here and of its reward in the great future. . . . In our conversation we alluded to William B. Wood, and the theatres of the period in which Mrs. Duff was the ruling star. Closely we watched her countenance. Her eyes brightened, and the soul which had long lain dormant and at peace seemed for a moment aroused. The actress was herself again, and the scenes of the past, her days

* The Park Theatre, New York, and the Chestnut Street Theatre, Philadelphia, were each known as "Old Drury."

of triumph, were all gone over, but more like the recital of a dream than the relation of a once mighty reality. It was however but a flash of the former glow of genius. 'T is past now' she said; 'that was my worldly life: the present, and I hope the future, my heavenly life!'"

1854-1857.

Mr. and Mrs. Seaver continued to live in New Orleans until the shadow of a heavy cloud settled over their mutual happiness, and until his political opinions rendered him unpopular there. In 1854 they left the city ostensibly for Texas.

Whether they ever reached the land of the Lone Star or, if so, how long they remained there, has never been disclosed, but for twenty years thereafter no trace of Mrs. Seaver's existence and no certainty of her decease could be discovered by her old friends. At length, in response to numerous and closely pressed inquiries, it transpired that not long after her departure from New Orleans she had arrived in New York in declining health and taken up her abode in the house of her youngest daughter, Madame Reillieux. There she was only known as an earnest Christian who devoted her life to acts of charity and goodness; and the brilliant company often assembled little dreamed that the calm and quiet lady in a sober-colored silken gown and a simple cambric cap, whom they sometimes met, was the former fascinating actress whose wonderful art-witchery could once control the feelings and command the enthusiastic plaudits of every audience.

Mrs. Seaver was here soon called to mourn the loss

of this favorite and last surviving daughter, and, after long and acute suffering from an internal cancer, was herself seized with a hemorrhage which resulted in her death on the 5th of September, 1857, in the sixty-third year of her age.

From that time until 1874 her grave was unknown to the world and to all her living colaborers of the stage. The secret of her life and death was so well kept that even her nearest relatives, residing out of New York, were unable to name the time or place of her decease. Interred with her beloved daughter in a single nameless grave in Greenwood, none imagined, as they came upon it, that the greatest and grandest actress of her day was sleeping beneath that lowly humble stone bearing the simple inscription MOTHER AND GRANDMOTHER !

"'T is not in mortals to command success," but Mrs. Duff did more, — she well deserved it and, in an artistic if not in a pecuniary sense, fully achieved it. Her supremacy of intellectual ability and wealth of personal endowments, her clear conception of character and extraordinary executive facility, were freely and universally admitted to be beyond all contemporaneous competition. Her exquisite taste and classical correctness in costume also won unlimited admiration, and her dresses were frequently recommended to the belles of her time as models of elegance and propriety.

Many reasons have been assigned for the comparative neglect she experienced in her profession, even

while she was acknowledged and proclaimed by all American critics to be the first actress of her time.

In Boston and Philadelphia she had become familiar to the audiences long before she became highly distinguished and the general public of both cities had a stronger craving for novelty than for excellence. In New York, although the desire for novelty was equally strong, dramatic aspirants in her day must bear the stamp of foreign approval ere they could be cordially welcomed to its boards; and it must be remembered that the theatre-going population then did not amount to much more than one eighth of its present number. It may also be suspected that her art was almost too perfect to be pleasing to persons of quick sensibility, ardent sympathy, and tender feelings, and that the anguish she so closely simulated was by many found too painful to be endured. They extolled as unapproachable but avoided seeing what they really shuddered to behold.

A lady of Boston, widow of a distinguished *litterateur*, writes that she was always impressed with the idea that Mrs. Duff must have endured great sorrows in her private life, or she never could have been so great in her sphere, and that she was PERFECT in every tragic character she undertook.

Popular favor has always been noted for its fickleness, and when curiosity had once been fully gratified, little attention was paid in those times to the encouragement or reward of the highest talent. Most of our greatest players have experienced the ebb as well as the flow of public patronage, and some who once

claimed the highest honors and emoluments of stars have been glad to obtain any position in a theatre by which they could earn their daily bread. Fortune made Edwin Forrest independent of the stage, but the cruelly empty houses that frowned on his last public efforts must have cut him to the soul.*

* Even as early as 1833 Mr. Forrest, who sometimes drew eighteen hundred dollars per night at the Park Theatre, New York, played an engagement there to an average of three hundred and fifty-seven and a benefit of four hundred and sixty-eight; and another in 1840, ten nights of which did not reach three hundred dollars; and five others were less than four hundred dollars per night, — one being as low as one hundred and sixty-three. In 1842 he was forced to play at the National Chatham Theatre, N. Y., with reserved seats at fifty cents each. Madame Celeste, who was one of the most attractive stars ever known here, played and danced at the Park in 1839, sixteen nights, to an average of two hundred and eighty-three dollars, two benefits included. Mr. Vandenhoff (the elder) and his daughter, sterling and popular artists, in March, 1840, at the Park Theatre, drew for nine nights an average of only one hundred and eighty-two dollars, their benefits being five hundred and twenty-seven and five hundred and sixty-seven dollars in addition. Mr. Hackett in March, 1841, played five nights to an average of one hundred and ten, benefit included; and Mrs. Maeder who, when Clara Fisher, could command fifteen hundred dollar houses, played many nights in 1841 to less than one hundred. Miss Cushman, on the occasion of her greatest hit in the character of *Nancy Sikes*, at the Park Theatre in 1839, for the first sixteen performances drew average houses of only one hundred and ninety-six, the largest receipts on any one night being two hundred and eighty-four. Her benefit on the 15th of March, 1840, when she played *Lady Teazle*, drew only one hundred and fifty-two dollars, about half the expenses of the night.

Mrs. Duff unfortunately was not a business woman. She knew not how to turn circumstances to her own advantage, but allowed herself to be governed and controlled by them. Nor did she practise those little politic arts so frequently found of service in advancing one's pecuniary interest. She did not seem to be aware of the professional importance of influential personal friends. Unambitious of social distinction, she never courted the acquaintance of the wealthy and fashionable whose patronage would have been the sure means of attracting numerous ready followers. She relied solely on her own wonderful professional powers as the means of pecuniary success. She is said not to have appreciated her own value, and by accepting engagements at minor theatres and at a small salary to have lessened her theatrical repute. Moreover it is felt that she was too constantly before the public during each season at one place. All this was probably true; but the claims of her family rendered an engagement always a necessity, and the youth of its numerous members required her to forego frequent changes of locality. Her managers however knew (if she did not) the importance of her services, for they always announced her in glowing terms and giant types, and never allowed her to sink from her high position into a lower line of business.

The public imagined it could see Mrs. Duff at any time; and hence, so far as she was concerned, arose that unjustifiable apathy which frequently attends the progress of those with whom we are most familiar, — because they are familiar to us and not because their

superior merit is not fully discerned or appreciated. In New York many of her admirers constantly deferred a visit to her performances till she should be re-engaged at the Park Theatre, or until a more favorable opportunity arrived, neither of which events ever happened to occur. Long after her marriage and retirement there were those who were steadily looking for her return to the Metropolitan stage, and frequent regrets were expressed that previously available occasions to study her strikingly wonderful delineations had not been seized.

Farewell engagements and farewell benefits were not then advertised to create a factitious excitement. Had Mrs. Duff however announced a series of performances as her last upon the stage, there can be little doubt, judging from the furor her almost unadvertised and critically unnoticed last appearances in a little theatre did create, that even in New York she would have been gratified by the attendance of a succession of brilliant audiences and perhaps a flattering farewell demonstration. But such was not to be her destiny. Her engagements in New York and Philadelphia were probably not intended to be her last, for she was still comparatively young. Time had not dimmed her intellectual brightness, age had not withered nor custom staled her infinite variety of tragical expression; and many busy years could yet have been numbered before she was to reach an age when her nominal rival, Mrs. Barnes, or her eminent successors, Fanny Kemble, Ellen Tree, or Charlotte Cushman, deemed it advisable for them to seek the quiet pleasures of domestic retire-

ment. But the hopes and aspirations of the new religious life to which her latter days seemed especially attuned, and were so steadfastly devoted, suddenly removed her to a different sphere, where alone she found peace and joy, and which allowed no vain regrets for triumphs she might still have won on the mimic stage.

Her lengthened absence from the boards of which she was so long the pride and glory, and the honors since paid to many a brilliant and successful star, should not cause us to forget the unparalleled estimation in which she was once held, nor be permitted to dim in the slightest degree the lustre of the crown that long graced her brow, as the legitimate and undisputed Queen of the American Stage.

APPENDIX I.

A LIST OF CHARACTERS PERFORMED BY MRS. DUFF.

Adela	She Would be a Soldier.
Adelgitha	Adelgitha.
Adeline	Adeline.
Agatha Friberg	Lovers' Vows.
Aladdin	Aladdin.
Alexina	The Exile.
Alexina	Tekeli.
Almeida	Black Beard.
Almeyda	The Renegade.
Amazaide	Zembucca.
Amelia	The Robbers.
Amelia	Incog.
Amelia St. Germain	The Fate of a Gamester.
Angela	The Castle Spectre.
Angelina	Love Makes a Man.
Annabel	Julian.
Annabel	The Man of Ten Thousand.
Annette	Maid and Magpie.
Annette	Blue Devils.
Arabella	More Ways than One.
Bellamira	Bellamira.
Belvidera	Venice Preserved.
Bertha	The Point of Honor.
Blanche	The Iron Chest.

Countess Adela	The Warlock of the Glen.
Countess Lovelaugh	Rochester.
Countess Rosalvina	The Devil's Bridge.
Calanthe	Damon and Pythias.
Caroline Dormer	The Heir-at-Law.
Caroline Heartly	The Boarding House.
Celestine	The Fortress.
Cephania	The Ethiop.
Charlotte	Love à la Mode.
Charlotte	The Gamester.
Charlotte	Werter.
Charlotte Rusport	The West Indian.
Christine	Tekeli.
Cicely Homespun	The Heir-at-Law.
Cinderella	Cinderella (Pantomime).
Clara de Clare	Marmion.
Clari	The Maid of Milan.
Claudia	Rienzi.
Claudine	The Miller and his Men.
Constantia	The Man of the World.
Cora	Columbus.
Cora	Pizarro.
Cordelia	King Lear.
Crazy Bet	Brier Cliff.
Crazy Nab	The Cradle of Liberty.
Desdemona	Othello.
Donna Angelica	The Students of Salamanca.
Donna Leonora	The Duel.
Donna Teresa	Remorse.
Donna Victoria	A Bold Stroke for a Husband.
Edmond	The Blind Boy.
Eliza Ratcliff	The Jew.
Elizabeth	The Golden Farmer.
Elizabeth	Mazeppa.
Elizene	The Forest of Hermanstadt.
Ella Rosenberg	Ella Rosenberg.

Ellen Douglas	The Knight of Snowdoun.
Ellen Douglas	The Lady of the Lake.
Ellen Enfield	The Falls of Clyde.
Ellen Meredith	The Gazette Extraordinary.
Ellen Vortex	A Cure for the Heartache.
Elspat McTavish	The Highland Widow.
Elvira	Pizarro.
Elvira	Bunker Hill.
Emilia	Othello.
Emily	Laugh When You Can.
Emily	Frightened to Death.
Emily Worthington	The Poor Gentleman.
Emma	William Tell.
Emma Somerton	Too Late for Dinner.
Empress Elizabeth	The Exile.
Eugenia	The Foundling of the Forest.
Evadne	Evadne.
Fanny	The Clandestine Marriage.
Fanny	Who Wants a Guinea?
Floranthe	The Mountaineers.
Florence	The Curfew.
Florinda	The Apostate.
Frances Wharton	The Spy.
Georgiana	Folly as it Flies.
Geraldine	The Foundling of the Forest.
Grace Gaylove	The Review.
Helen Macgregor	Rob Roy.
Helen Mar	Wallace.
Helena di Rosalvi	The Hunter of the Alps.
Hermione	The Distrest Mother.
Immalee	Melmoth the Wanderer.
Imogine	Bertram.
Innogen	Adelemorn the Outlaw.
Irene	Blue Beard.
Irene	Barbarossa.
Isabella	Isabella.
Isabella	The House of Aspen.

Isabella	The Wonder.
Jane	Tom and Jerry.
Jane Shore	Jane Shore.
Jeanie Deans	The Heart of Mid Lothian.
Jessy Oatland	A Cure for the Heartache.
Jessy Willis	Debtor and Creditor.
Julia	The Rivals.
Julia Cleveland	The Votary of Wealth.
Julia Faulkner	The Way to get Married.
Julia Tarragon	The School of Reform.
Juliana	The Honeymoon.
Juliet	Romeo and Juliet.
Julio	Deaf and Dumb.
Katherine	Katherine and Petruchio.
Lady Amaranth	Wild Oats.
Lady Anne	Richard III.
Lady Constance	King John.
Lady Cranberry	Exchange no Robbery.
Lady Elinor Irwin	Every One Has His Fault.
Lady Elizabeth Freelove	The Day after the Wedding.
Lady Frances Touchwood	The Belle's Stratagem.
Lady Grace	The Provoked Husband.
Lady Jane	Know Your Own Mind.
Lady Lucretia	Ladies at Home.
Lady Macbeth	Macbeth.
Lady Margaret	The Vampire.
Lady Melmoth	Folly as it Flies.
Lady Percy	Henry IV.
Lady Priory	Wives as they Were.
Lady Randolph	Douglas.
Lady Rodolpha	The Man of the World.
Lady Squander	The Green Man.
Lady Traffic	Riches.
Lady Trueman	The Drummer.
Leonora	The Revenge.
Lissette	The Sergeant's Wife.
Louisa	The Duenna.

Louisa Dudley	The West Indian.
Lucy Ashton	The Bride of Lammermoor.
Lucy Bertram	Guy Mannering.
Lucy Fairlove	Ambrose Gwinett.
Lyieushee Lovell	Lyieushee Lovell.
Madame Clermont	Adrian and Orilla.
Madame D'Anglade	Accusation.
Mrs. Beverley	The Gamester.
Mrs. Bromley	Simpson and Co.
Mrs. Cornflower	The Farmer's Wife.
Mrs. Ferment	The School of Reform.
Mrs. Fitzedward	Sons of Erin.
Mrs. Greville	Secrets Worth Knowing.
Mrs. Haller	The Stranger.
Mrs. Malfort	The Soldier's Daughter.
Mrs. Mortimer	Laugh When You Can.
Mrs. Woodville	The Wheel of Fortune.
Miss Blandford	Speed the Plough.
Miss Hardcastle	She Stoops to Conquer.
Malvina	Oscar and Malvina.
Maria	George Barnwell.
Maria	The School for Scandal.
Marianne	The Dramatist.
Mary	The Innkeeper's Daughter.
Mary	Superstition.
Mary	Will Watch.
Mary Glastonbury	Mary Glastonbury.
Mary Stuart	Mary Stuart.
Mary Thornberry	John Bull.
Mathilde	The Bohemian Mother.
Matilda	The Curfew.
Matilda	Edgar.
Meg Merrilies	Guy Mannering.
Minna Troil	The Pirate.
Miranda	The Busy Body.
Miranda	The Tempest.
Morgiana	The Forty Thieves.

Myrtillo	The Broken Sword.
Nahmeokee	Metamora.
Narramattah	Miantonimoh.
Nelli	Columbus.
Olympia	Ugolino.
Ophelia	Hamlet.
Orasmyn	The Ethiop.
Oriana	The Conquest of Taranto.
Orilla	Adrian and Orilla.
Portia	Julius Cæsar.
Portia	The Merchant of Venice.
Princess Badralbadour	Aladdin.
Queen Elizabeth	Richard III.
Queen Elizabeth	Kenilworth.
Queen Gertrude	Hamlet.
Queen Isabel	Richard II.
Queen Katherine	Henry VIII.
Rebecca	Ivanhoe.
Rosabella	Brazen Mask.
Rosalie Somers	Town and Country.
Rosalind	As You Like It.
Rosamunda	Abællino.
Rose Redland	The Robber's Wife.
Rose Sidney	Secrets Worth Knowing.
Rosine	Altorf.
Rosine Villars	Education.
Rosolia	Zorinski.
Roxana	Alexander the Great.
Selima	Tamerlane.
Selima	Timour the Tartar.
Selina	The Tale of Mystery.
Senona	The Gladiator.
Sigismonda	Tancred and Sigismonda.
Statira	Alexander the Great.
Susan Ashfield	Speed the Plough.
Tarquinia	Brutus.
Therese	Therese.

Tullia	Brutus.
Variella	The Weathercock.
Victoria	Manuel.
Victorine	Victorine.
Virginia	Virginius.
Volumnia	Coriolanus.
Widow Belmore	The Way to Keep Him.
Zamora	The Honeymoon.
Zelinda	The Slave.
Zorayda	The Mountaineers.
Zorayda	The East Indian.
Zulieka	The Bride of Abydos.

Perhaps a few secondary parts performed by Mrs. Duff during her long novitiate at Boston and Philadelphia may not be found in the above list, but it is supposed to contain all her prominent characters, many of which may have had many more repetitions than any available sources of information now disclose. She doubtless played engagements at the South and West of which particulars are not to be obtained.

Of the characters of which records have been found, the one that had the most repetitions is *Mathilde* in "The Bohemian Mother," for which she was announced fifty-two times. *Mrs. Haller* stands next in the list with forty-six personations. *Calanthe* has forty; *Elvira* thirty-nine; *Eugenia* thirty-eight; *Jane Shore* and *Belvidera* thirty-six; *Isabella* thirty-three; *Ellen Douglas* thirty-two; *Florinda* and *Zulieka* thirty-one; *Madame Clermont* thirty; *Queen Elizabeth* twenty-nine; *Mrs. Beverley* twenty-six; *Cora* and *Cordelia* twenty-five; *Juliet* twenty-four; *Lady Randolph* and *Adelgitha* twenty-three; *Rose Redland* twenty-one; *Lady Macbeth* twenty; *Desdemona*, *Imogine*, and *Therese* nineteen; *Hermione* and *Statira* eighteen; *Portia* seventeen; *Annette* sixteen; *Ophelia* fifteen; *Katherine* fourteen; and many others of inferior importance from five to twenty-five representations each.

APPENDIX II.

A LIST OF CHARACTERS PERFORMED BY MR. DUFF.

Abællino	Abællino.
Abenazack	Aladdin.
Aben Hamet	The Conquest of Taranto.
Adelmorn	Adelmorn the Outlaw.
Adolph d'Anglade	Accusation.
Adrian	Adrian and Orilla.
Alexander the Great	Alexander the Great.
Alfonso	Alfonso, King of Castile.
Alfred Highflyer	A Roland for an Oliver.
Alfred Leslie	Brier Cliff
Anderson	The American Captive.
Antonio	The Merchant of Venice.
Apollo	Midas.
Appius Claudius	Virginius.
Baron Hohendahl	Alasco.
Baron Toraldi	The Devil's Bridge.
Baron Willinghurst	Of Age To-morrow.
Banquo	Macbeth.
Belcour	The West Indian.
Bellair	More Ways than One.
Belmour	The Prodigal.
Benducar	Durazzo.
Benedick	Much Ado About Nothing.

Bertrand	The Foundling of the Forest.
Beverley	The Gamester.
Biron	Isabella.
Black Knight, The	Ivanhoe.
Bob Handy	Speed the Plough.
Bollman	La Fayette.
Bronzely	Wives as They Were, and Maids as They Are.
Brutus	Julius Cæsar.
Count Belino	The Devil's Bridge.
Count de Croissy	The Wandering Boys.
Count de Salviati	The Castle of Paluzzi.
Count de Valmont	The Foundling of the Forest.
Count Evarard	The Fortress.
Count Olmedo	The Kiss.
Count Romaldi	The Tale of Mystery.
Count Valentia	The Child of Nature.
Count Villars	Education.
Col. Cohenberg	The Siege of Belgrade.
Col. Freelove	The Day after the Wedding.
Col. Singleton	The Spy.
Capt. Beldare	Love Laughs at Locksmiths.
Capt. Blumenfelt	How to Die for Love.
Capt. Crevelt	He Would be a Soldier.
Capt. Faulkner	The Way to get Married.
Capt. Irwin	Every One has his Fault.
Capt. Plume	The Recruiting Officer.
Carlos	The Revenge.
Carrol	Oscar and Malvina.
Carwin	Therese.
Cassius	Julius Cæsar.
Charles Austencourt	Man and Wife.
Charles Fervor	Yes or No.
Charles Surface	The School for Scandal.
Clodio	Love Makes a Man.
Colonna	Evadne.
Columbus	Columbus.

Coriolanus	Coriolanus.
Crackley	The Green Man.
Duke Aranza	The Honeymoon.
Duke of Buckingham	Richard III.
Duke of Buckingham	Henry VIII.
Duke of Gloster	Jane Shore.
Don Alphonso	The Duel.
Don Felix	The Wonder.
Don Julio	A Bold Stroke for a Husband.
Don Ordonio	Remorse.
Daran	The Exile.
Dashwould	Know Your Own Mind.
De Camoral	Joan of Arc.
Dennis Brulgruddery	John Bull.
Dick	The Apprentice.
Dick Dowlas	The Heir-at-Law.
Dirck Hatteraick	Guy Mannering.
Doricourt	The Belle's Stratagem.
Dorlin	Adeline.
Dorrington	The Man of Ten Thousand.
Dupely	The Maid of the Oaks.
Earl Douglas	Wallace.
Earl Osmond	The Castle Spectre.
Earl of Richmond	Richard III.
Earl of Rochester	Rochester.
Edgar	King Lear.
Edmund	King Lear.
Egerton	The Man of the World.
Estevan	The Broken Sword.
The Ethiop	The Ethiop.
Eugene de Biron	Henri Quatre.
Evarard	Maid and Magpie.
Father Philip	The Castle Spectre.
Faulconbridge	King John.
Falkland	The Rivals.
Faulkner	Man and Wife.
Felix	The Hunter of the Alps.

Ferment	The School of Reform.
Fitz Edward	The Sons of Erin.
Fitzharding	The Curfew.
Florian	The Foundling of the Forest.
Florid	My Uncle.
Floriville	The Dramatist.
Ford	The Merry Wives of Windsor.
Foster	A Woman Never Vext.
Francis de Moor	The Robbers.
Frank Heartall	The Soldier's Daughter.
Frank Poppleton	Too Late for Dinner.
Frederick	The Poor Gentleman.
Frederick Bertram	The Jew.
Gambia	The Slave.
George Barnwell	George Barnwell.
Gesler	William Tell.
Ghost of Hamlet's Father	Hamlet.
Ghost of Jerry Hawthorn	Death of Life in London.
Giaffier	The Bride of Abydos.
Glenalvon	Douglas.
Goldfinch	The Road to Ruin.
Gossamer	Laugh When You Can.
Gratiano	The Merchant of Venice.
Grindoff	The Miller and his Men.
Guido	Mirandola.
Guiscard	Adelgitha.
Gustavus Vasa	The Hero of the North.
Hamlet	Hamlet.
Harry Dornton	The Road to Ruin.
Harry Herbert	Columbus.
Hassarac	The Forty Thieves.
Heartwell	Riches.
Hemeya	The Apostate.
Henry Morton	The Battle of Bothwell Brig.
Horatio	Hamlet.
Hotspur	Henry IV., First Part.
Howard	The Will.

Iago	Othello.
Indian Chief	She Would be a Soldier.
Ivanhoe	Ivanhoe.
Jacques	As You Like It.
Jaffier	Venice Preserved.
Jean Calas	The Fate of Calas.
Jeremy Diddler	Raising the Wind.
Jerry Hawthorn	Tom and Jerry.
Joe Standfast	The Turnpike Gate.
Joseph Surface	The School for Scandal.
King Henry IV.	Henry IV., Second Part.
King Lear	King Lear.
King Philip of France	King John.
King Richard III.	Richard III.
Kalig	The Blind Boy.
Kenrick	The Heir-at-Law.
Kilmallock	The Mountaineers.
Kilrooney	The Ninth Statue.
Korac	Zembucca.
Lord Duke's Servant	High Life Below Stairs.
Lord Glenbro'	The Pastor's Daughter.
Lord Hastings	Jane Shore.
Lord Henry	Personation.
Lord Maclean	The Lady of the Rock.
Lord Townly	The Provoked Husband.
Lord Trinket	The Jealous Wife.
La Motte	Fontainville Forest.
Lenox	She Would be a Soldier.
Leon	Rule a Wife and Have a Wife.
Lothair	Adelgitha.
Looney Mc Twolter	The Review.
Marquis Calatrava	The Caravan.
Marquis Delancy	The Midnight Hour.
Marquis de Serassi	Ugolino.
Major O'Flaherty	The West Indian.
Mr. Oakley	The Jealous Wife.
Macaire	The Forest of Bondy.

Macbeth	Macbeth.
Macduff	Macbeth.
MacScrape	Netley Abbey.
Malcolm	The Falls of Clyde.
Malec	The Apostate.
Manuel	Manuel.
Marc Antony	Julius Cæsar.
Marmion	Marmion.
Marplot	The Busy Body.
Matthew	The Warlock of the Glen.
Mazeppa	Payne's Mazeppa.
Megrim	Blue Devils.
Mercutio	Romeo and Juliet.
Mertoun, Senior	The Pirate.
Michael	William Tell.
Michael Ducas	Adelgitha.
Michael Perez	Rule a Wife and Have a Wife.
Milligan	Returned Killed.
Moneses	Tamerlane.
Montalto	Bellamira.
Montgomeri	The Carmelite.
Mordent	The Steward.
Moritz	Is He a Prince.
Mountford	Reformation.
Murtoch Delany	The Irishman in London.
Nathaniel Barton	The Deed of Gift.
Neville	Right and Wrong.
Octavian	The Mountaineers.
Opimius	Caius Gracchus.
Orestes	The Distrest Mother.
Oroonoko	Oroonoko.
Orozembo	Pizarro.
Orsino	Alfonso.
Orson	Valentine and Orson.
Osbert	Edgar.
Oscar	Oscar and Malvina.
Osmond	Tancred and Sigismonda.

Othello	Othello.
Prince Altenberg	Adrian and Orilla.
Patrick	The Poor Soldier.
Penruddock	The Wheel of Fortune.
Peregrine	John Bull.
Peter the Great	Peter the Great.
Petruchio	Katherine and Petruchio.
Phantom	Frightened to Death.
Phocion	The Grecian Daughter.
Pierre	Venice Preserved.
Pizarro	Pizarro.
Priuli	Venice Preserved.
Prospero	The Tempest.
Puff	The Critic.
Pyrrhus	The Distrest Mother.
Pythias	Damon and Pythias.
Ratio	Helpless Animals.
Rattan	The Bee Hive.
Reuben Glenroy	Town and Country.
Richard	The Innkeeper's Daughter.
Rinaldo	The Voice of Nature.
Rob Roy	Rob Roy.
Robert	The Vampire.
Robinson Crusoe	Robinson Crusoe.
Roderick Dhu	The Knight of Snowdoun.
Roderick Dhu	The Lady of the Lake.
Rolamo	Clari.
Roldan	Columbus.
Rolla	Pizarro.
Romeo	Romeo and Juliet.
Rosenberg	Ella Rosenberg.
Rostrum	Secrets Worth Knowing.
Rover	Wild Oats.
Sir Brian de Boisguilbert	Ivanhoe.
Sir Callaghan O'Brallaghan	Love à la Mode.
Sir Charles Rackett	Three Weeks after Marriage.
Sir Edward Mortimer	The Iron Chest.

Sir George Staunton	The Heart of Mid Lothian.
Sir George Touchwood	The Belle's Stratagem.
Sir Harry Aspen	The Gazette Extraordinary.
Sir Harry Stormont	The Poor Lodger.
Sir John Melville	The Clandestine Marriage.
Sir John Restless	All in the Wrong.
Sir Larry McMurragh	Who Wants a Guinea?
Sir Lenox Leinster	Exchange no Robbery.
Sir Lucius O' Trigger	The Rivals.
Sir Robert Ramble	Every One has his Fault.
Squire Groom	Love à la Mode.
St. Franc	The Point of Honor.
Sanguinbeck	Cherry and Fair Star.
Scout	The Village Lawyer.
Sebastien	The Renegade.
Selim	Barbarossa.
Shacabac	Blue Beard.
Sharpset	The Votary of Wealth.
Shylock	The Merchant of Venice.
Singles, The Three	Three and the Deuce.
Sparkish	The Country Girl.
Spatterdash	The Young Quaker.
Sponge	Where Shall I Dine?
Stephenoff	Benyowski.
Stranger, The	The Stranger.
Storm	Ella Rosenberg.
Stukely	The Gamester.
Sydenham	The Wheel of Fortune.
Sylvester Daggerwood	Sylvester Daggerwood.
Tangent	The Way to Get Married.
Teague	The Honest Thieves.
Tekeli	Tekeli.
Terry O'Rourke	The Irish Tutor.
Timour	Timour the Tartar.
Tinsel	The Drummer.
Titus	Brutus.
Tom	Tom and Jerry.

Tom Shuffleton	John Bull.
Tom Tick	Folly as it Flies.
Tristram Fickle	The Weathercock.
Tullus Aufidius	Coriolanus.
Unknown, The	Superstition.
Valcour	The Point of Honor.
Valentine	Valentine and Orson.
Valerius	Brutus.
Vapid	The Dramatist.
Walter	The Children in the Wood.
Welford	Darkness Visible.
Wellborn	A New Way to Pay Old Debts.
Werter	Charlotte and Werter.
Wildlove	The Lady and the Devil.
William Tell	The Archers.
Willowear	To Marry or Not to Marry.
Young Marlow	She Stoops to Conquer.
Young Norval	Douglas.
Young Rapid	A Cure for the Heartache.
Zorinski	Zorinski.

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Transcripts of important play-bills, issued during Mrs. Duff's engagements, and newspaper notices of her performances, were kindly furnished by the librarians of the Massachusetts His-

* Since deceased.

torical Society, the Public Library of Boston, the Providence Athenæum, the State Library at Albany, the Mercantile Library of Baltimore, the Charleston Library Society of S. C., the Mercantile Libraries of St. Louis and Cincinnati, and the City Library of New Orleans; while free access to the shelves of the Philadelphia Library, the New York Society Library, and the Historical Society of New York, was generously accorded by their officials. To Mr. Augustus Toedteberg of Brooklyn, N. Y., special thanks are due for valuable assistance.

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